

# NO.1 FOR DIGITAL ARTISTS ImagineFX

**GET PAINTING!**

## ESSENTIAL ART SKILLS & ADVICE

Fresh new ways to make you  
a better artist today!

**INSPIRATION!**

**ARE FEMALE ARTISTS  
DISADVANTAGED?**

THE LIFE AND ART  
OF ZOË MOZERT

**JULIE DILLON PAINTS  
STRENGTH & BEAUTY**

**BECOME A**

# Pin-up ARTIST

CREATE RETRO PIN-UP  
ART IN MANGA STUDIO

**HOW TO PAINT THE  
PERFECT BEEFCAKE**

CAPTURE ELVGREN'S  
STYLE IN OIL PAINTS



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– Tom Björklund

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# Welcome... to the cake issue!



Well, hello there! Do you love our cover art? We sure do! Thanks to Cris Delara, who painted the cover exactly how I saw it in my head. No mean feat, considering all the other gubbins that lurks in there. I hope you'll enjoy the poster, too. Which pin-up will you choose to adorn your wall? Will it be the sassy cover art, or will

you opt for Loopydave's beefcake, or Fiona Stephenson's Elvgren-inspired image? Send us a pic of where you put it up!

This issue is definitely a celebration of all things pin-up. Alongside Cris's cover and Fiona's classic cheesecake workshops, we're also proud to showcase the art of Zoë Mozert, a ground-breaking artist who some may have forgotten over time. We're also featuring lady art specialist Serge Birault, an artist whose love for octopuses and women in rubber I simply can't forget...

However, I also thought it would be interesting to ask an artist (namely the sublime Julie Dillon) to share her thoughts on how she views and paints a female pin-up. You can see the results over on page 74. I also couldn't resist setting Loopydave loose on creating the perfect beefcake. See how this man measures up on page 68.

Recently on our letters page, we've briefly touched upon the issues around women in art and whether they're at a disadvantage because of their gender. Over on page 16 we've gathered a group of female artists and art directors to discuss the issues.

As ever, let me know what you think about the issue.

*Claire*

**Claire Howlett, Editor**  
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*Our special cover for subscribers this issue.*



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# ImagineFX Contents

## Your art

### 8 Reader FXPosé

Dragons, violin-playing mermaids, annoying alien explorers and much more.

## News and events

### 16 Uneven playing field

Female artists discuss the levels of inequality in fantasy art.

### 22 Artist in residence

Tony Foti shows us around his "nerd museum".

## Your questions

### 30 Artist Q&A

How to paint noses, comic-book explosions, carnivorous plants and much more.

## Features

### 38 Zoë Mozart

We chart the successful career of the pin-up artist who was also a pin-up model.

### 46 Studio profile

We go through the doors of the ever-busy Scribble Pad Studios.

### 50 Sketchbook

From space suits to cat suits – Russia's Waldemar Kazak.

### 54 Serge Birault

The French pin-up artist talks about his upbringing, his legal background and much more.

## Reviews

### 90 Hardware

### and software

### 95 Training

### 96 Books

## Regulars

### 3 Editor's letter

### 6 Resources

### 26 Letters

### 28 Subscription deals

### 36 Digital editions

### 44 Back issues

### 78 Next month

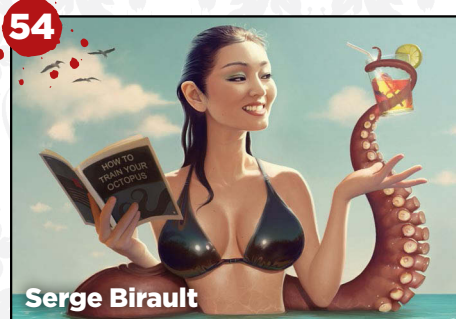
38



"Her women are thinking, 'I look pretty cool today!' in a proud way – a happy self-empowerment"

David Saunders on pin-up artist Zoë Mozart

54



Serge Birault

34



Q&A: werewolf

35



Q&A: viewpoint

16



News: women in art

46



Scribble Pad Studios

22



Artist in residence

## Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART



See page 8 for the best new art

33



Q&A: cinematic look



# FANTASY SCIFI DIGITAL ART ImagineFX Workshops

Advice and techniques  
from pro artists...

**DOWNLOAD RESOURCES** Turn over the page for  
this issue's art assets



## 62 Create a retro pin-up piece

Cris Delara shows how to  
paint a golden age portrait.



## 67 Start animating your fantasy work

Flip your art in SketchBook  
Pro, says Paris Christou.



## 68 How to paint the perfect beefcake

Loopydave's male pin-up  
catches a big fish!



## 72 Develop an environment

Andrei Riabovitchev's  
atmospheric landscape.



## 74 Portray a strong female pin-up

See how Julie Dillon  
approaches the genre.



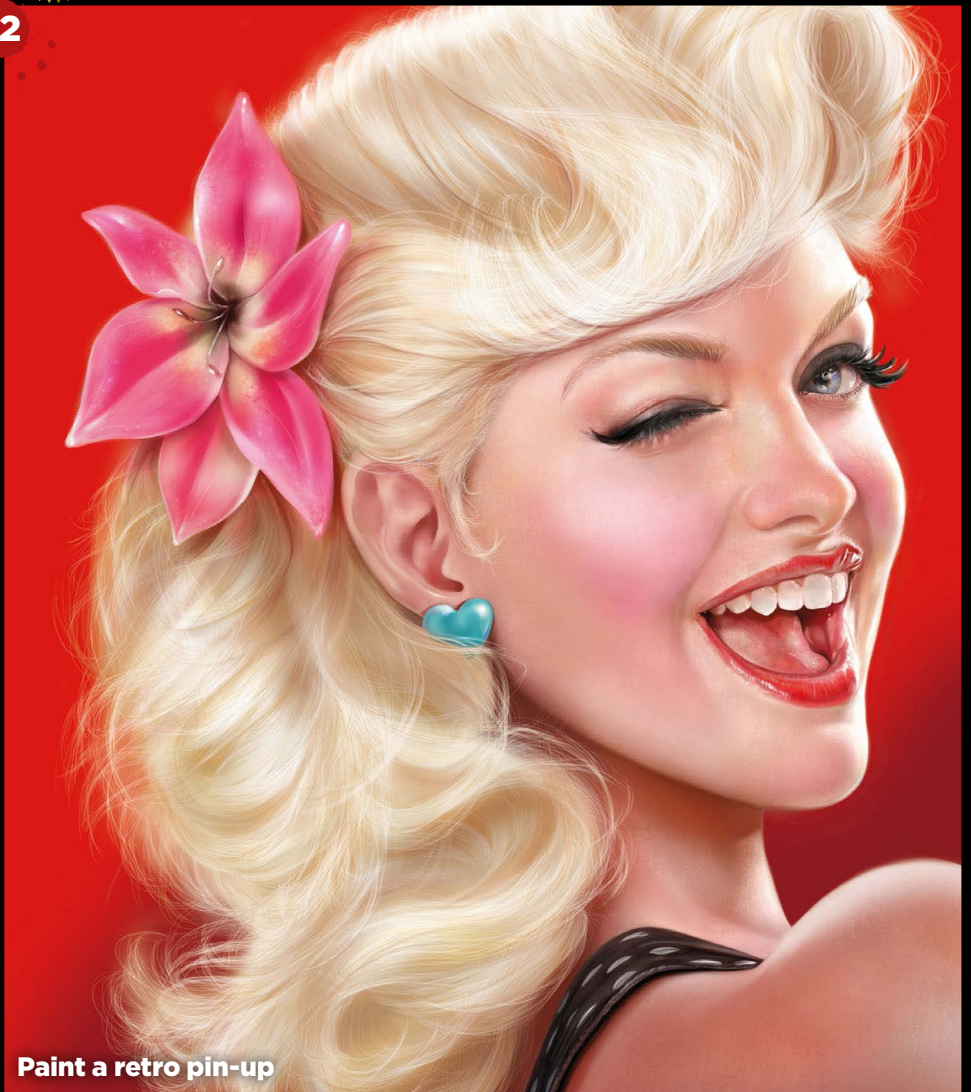
## 80 Boost your Procreate art skills

Gediminas Pranckevičius  
paints on his iPad.



## 84 How to overcome creative block

Use Painter's Mirror Painting  
tools, says Don Seegmiller.



Paint a retro pin-up

# FANTASY illustrator

Inspiration and advice from  
the best traditional artists

## 100 FXPosé Traditional

## 104 Creative Space

Drawing From Film.

## 106 A classic pin-up

Fiona Stephenson uses oils.

## 112 Sketching animals

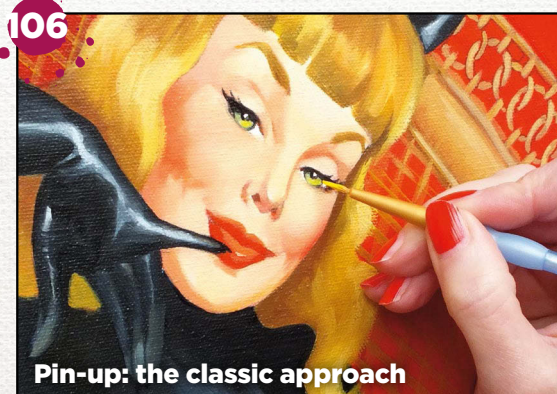
Learn from Brynn Metheney.

## 114 First Impressions

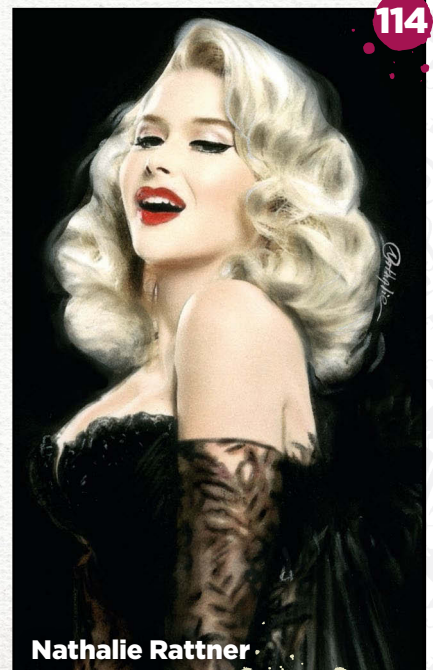
Nathalie Rattner talks pin-ups.



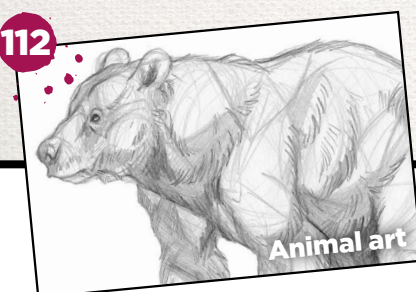
Drawing From Film



Pin-up: the classic approach



Nathalie Rattner



Animal art





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# Resources

Getting hold of all of this issue's videos, artwork, brushes and a complete Digital-Tutors lesson is quick and easy. Just visit <http://ifxm.ag/poster123girl>

**OVER 5 HOURS**  
of workshop and  
Q&A videos to  
watch and  
learn from!

## WORKSHOP VIDEO

### Create a retro pin-up piece

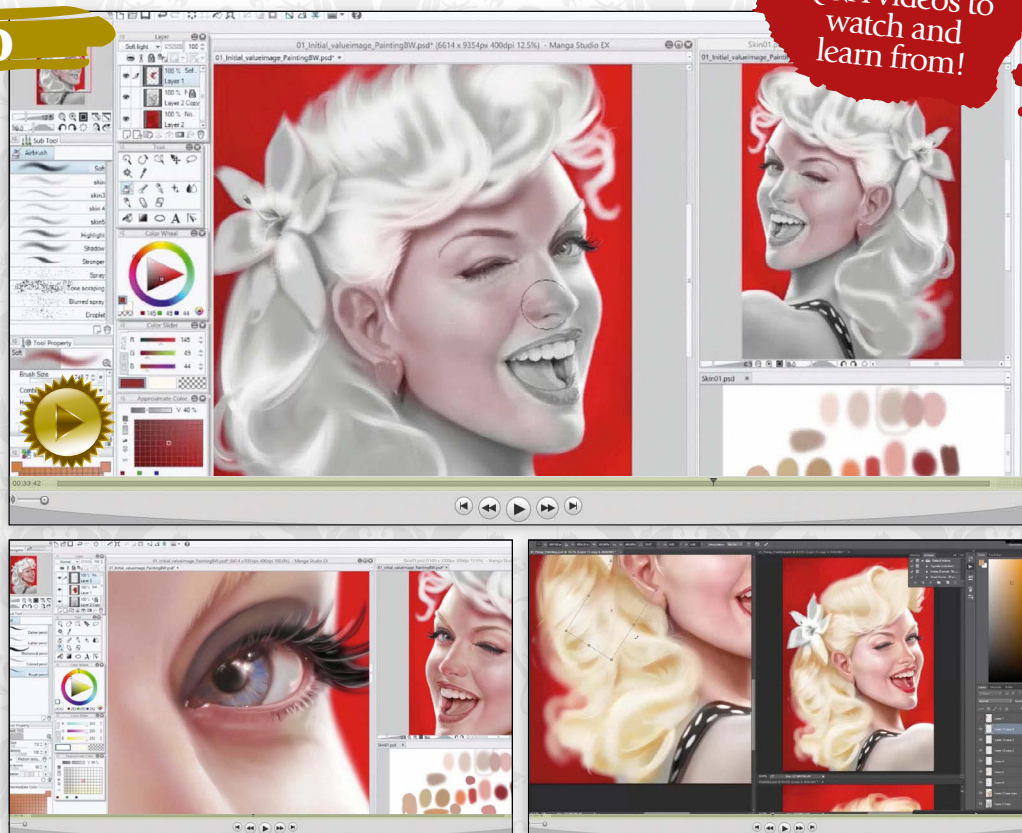
See how Cris Delara paints our cover pin-up. In particular, watch how Cris depicts her lovely blonde hair!



**GET YOUR RESOURCES**

You're three steps away from this issue's resource files...

- 1 Go to the website**  
Type this into your browser's address bar (not the search bar): <http://ifxm.ag/poster123girl>
- 2 Find the files you want**  
Search through the list of resources to watch or download.
- 3 Download what you need**  
You can download all of the files at once, or individually.



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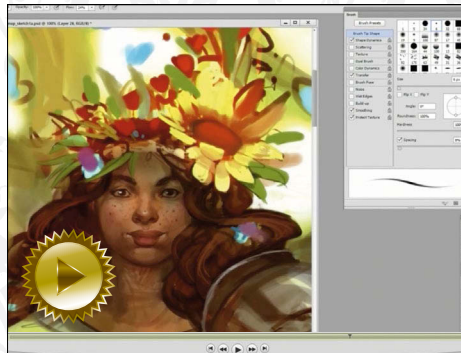
# EXCLUSIVE VIDEO TUTORIAL!

Watch our videos to gain a unique insight into how our artists create their stunning art



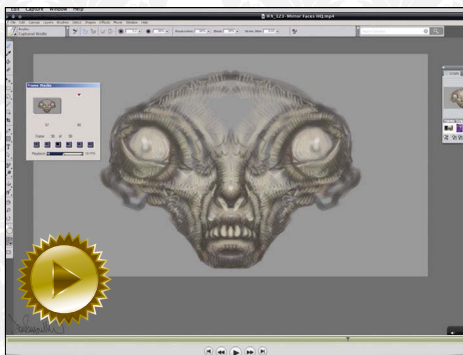
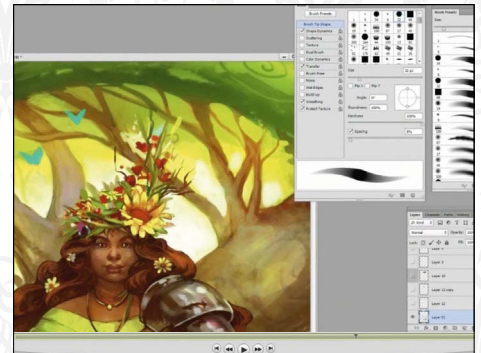
## Gediminas Prancevicius

Boost your Procreate skills and learn how to paint a furry critter on your iPad.  
**Plus WIPs, brushes and final image**



## Julie Dillon

Confident, strong and beautiful – these were the characteristics Julie wanted to convey in her fantasy female pin-up workshop. See how the artist achieved her goal.  
**Plus WIPs, brushes and final image**



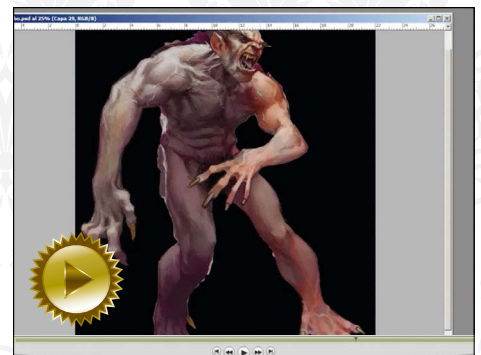
## Don Seegmiller

Suffering from creative block? Corel Painter's Mirror Painting tools can help.  
**Plus WIPs and final image**



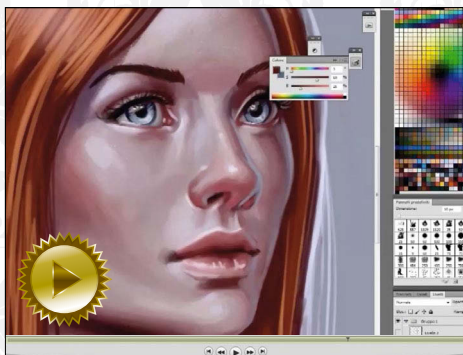
## Sara Forlenza

Foreshortening can be a hard concept to grasp. Sara uses a sword to explain it.  
**Plus WIPs and final image**



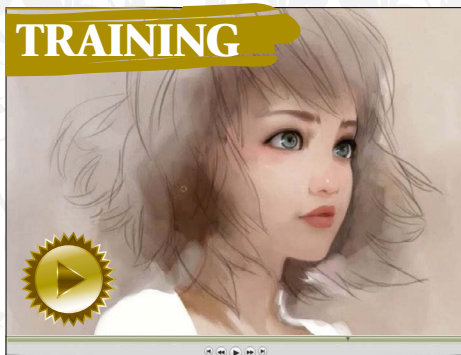
## Paco Rico Torres

Discover the techniques to capture a werewolf in mid-transformation.  
**Plus WIPs and final image**



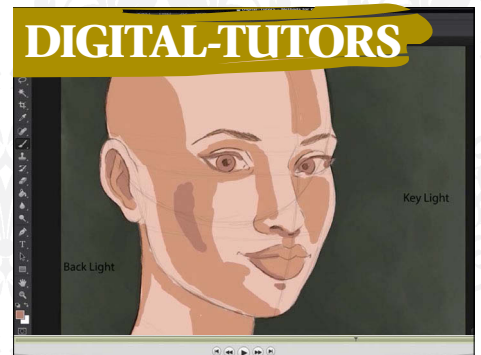
## Sara Forlenza

Learn how to understand proportions and use references, to paint realistic noses.  
**Plus WIPs and final image**



## Jace Wallace

In this clip from Jace's instructional video, Painting Hair, you'll discover how to make your character's hair shine.



## Realistic Skin Tones

Watch this full video from Digital-Tutors, and get the accompanying Photoshop files. Learn more at [www.digitaltutors.com](http://www.digitaltutors.com).

**AND ALL THIS!** WIPs and finished art available to download, created by accomplished professional artists from around the world, including Bram Sels, PJ Holden, Donglu Yu, Loopydave, Paris Christou, Fiona Stephenson and Brynn Metheney.

## 8 CUSTOM BRUSHES, INCLUDING...



### SAMPLED BRUSH 1

Loopydave's custom brush helps him quickly paint highlights in hair.



### PALETTE KNIFE

Carve out forms in your figure art, with Julie Dillon's Photoshop brush.



### G FUR

Use Gediminas Prancevicius' custom Procreate brush for your animal art.





# Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART



 **Kristina Gehrmann**

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Kristina studied at Angel Academy of Art in Florence, Italy, but now lives in and works in Hamburg. "I love to explore historical and fantasy subjects in a detailed painterly style inspired by classical artwork," she says.

The artist recently released her first graphic novel, *Im Eisland*, which is based on Captain Sir John Franklin's ill-fated expedition to the Arctic. Kristina also works for various publishing companies and will be following up her debut comic with two more volumes - watch this space!

1



## 1 THE EXECUTION OF LADY JANE

**GREY** "This is part of my Tudor Queens series. The 17-year-old Lady Jane Grey didn't plot against Queen Mary herself, but became a symbol of resistance and Protestantism and so became dangerous to the Catholic politics of Mary. Queen Mary had her executed for high treason in 1554."

**2 SELF-PORTRAIT** "I just wanted to paint an old room with lots of awesome old stuff in it. This illustration started out as Tintin fan art, but I lost my fangirl spirit somewhere along the way. The view from the window is Sant'Ambrogio chapel in Florence, and the vintage-style dress is real, too!"



ImagineFX July 2015

Email your submissions to [fxpose@imaginefx.com](mailto:fxpose@imaginefx.com)





## Artist crit

Concept artist Jana Schirmer says she's been following Kristina's work for a long time...



"It's always great to see someone with a manga background to start to paint more realistically. It's clear Kristina researches the details carefully in her historical artworks."



**Ng Yong Hui**

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**MEDIA:** Photoshop



Born and raised in Singapore, Yong Hui was first exposed to digital illustration in art school, and was hooked. "In order to strive to be the best, I decided to learn everything from fundamentals to 3D animation," he says.

The artist takes his inspiration from both western and eastern animations. He says that "fantasy is my favourite genre, and I try to make my work as colourful as possible – just like the animated films I watch."

**1 DRAGON BORN** "I was keen to push myself to the limit with this piece, through the effects and the details. I wanted to give the dragon and its owner a strong sense of dominance."

**2 MONSTER HUNTER** "I'm an avid fan of Monster Hunter and the distinct types of dragons in the game. So I decided to create a piece that used a lot of blur to bring out the impact of the fight between the hunter and the prey. I feel that it really helps to give the piece visual impact!"

**3 GOBLET OF NOBILITY** "This personal piece was inspired by Chinese paintings and their distinctive colour palette. I wanted to use these shades and incorporate them into my style, which created this unique and calming composition."







**IMAGINEFX CRIT**



"The common factor in these very different images – warm or cool, bright or gloomy – is the quality of the lighting. From flaming embers to sparkling potions, the air seems alive with dancing light."

**Cliff Hope,**  
Operations Editor



**Alena Lazareva**  
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**MEDIA:** Photoshop



Artist and illustrator Alena enjoys fantasy styles. "I like to depict fairies, angels, mermaids and mystical creatures, as well as have fun with lighting effects," she says.

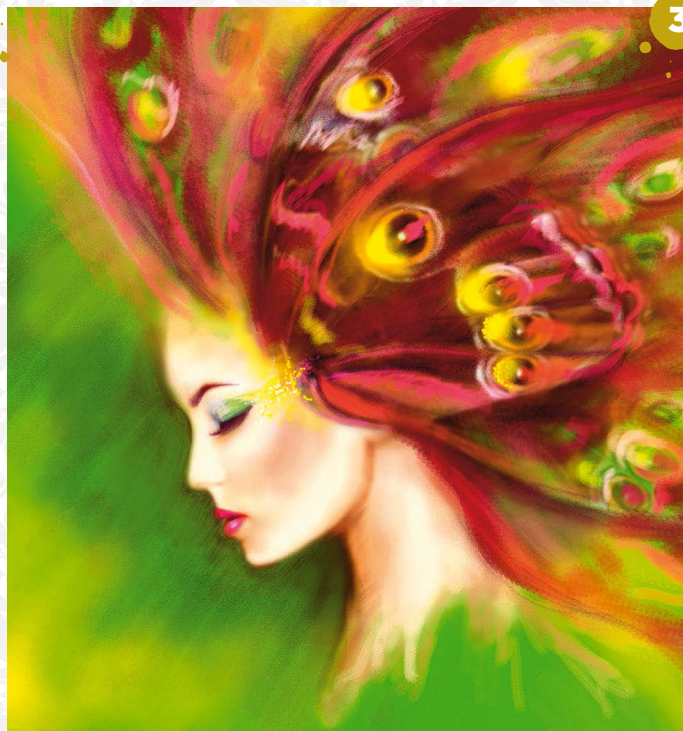
Recently, she's begun trying out different techniques, such as pencil and watercolour imitations, in her artworks: "I like to experiment and constantly expand my knowledge and skills."

### 1 MERMAID PLAYS ON VIOLIN

"I wanted to paint a picture that was connected with music. Initially, I drew an ordinary girl with a violin on the river bank. But the scene lacked excitement, so I transformed her into a mermaid."

**2 PEACOCK WOMAN** "I find the peacock mysterious and beautiful, and was inspired to draw a girl with its feathers. A simple background highlights the vibrant colours within the portrait."

**3 WOMAN BUTTERFLY** "Here I attempted to imitate watercolour on the canvas. I wanted to make the illustration evocative of summer, an abstract portrait of the woman. She's not simply a female fairie; I wanted to create something more interesting and original."





## John-Paul Balmet

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**MEDIA:** Photoshop and graphite



JP started on his art path in first grade with a pastel drawing of Batman. "Every Christmas I asked for art supplies, and I drew, painted and made my own comics until junior college, where I studied graphic design." After he graduated from university, Electronic Arts hired the illustrator to produce concept art for *The Godfather II*, giving him a grounding in human character design.

"My current gig is back with Lucasfilm working on *Star Wars: Rebels*," he reveals. "I'm with several of the amazing artists from *Clone Wars*, and it's a real treat to continue to work with such great people who inspire me every day."

1



© Wizards of the Coast

2



© Concept Art House

3



© Concept Art House

**1 STORM GIANT** "This illustration of a Storm Giant for the fifth edition of the *Monster Manual* was a hybrid of character design and illustration. The art had to be informative because it served as the visual for a game creature, and also needed to really feel 'giant.'"

**2 SHA WUJING** "Sha Wujing was a card illustration I did for Concept Art House. This was one of the first jobs I had during a year of freelance concept and illustration work between studio gigs. The client wanted him to feel proud, so I chose this pose."

**3 ELROND** "Elrond was a great treat to illustrate. This was another Concept Art House project. I was lucky to get Elrond out of a pool of *Hobbit* character assignments. I did my best to balance what appeared in the films, in games, and what I read in the books."



**Ryan M Winch**

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**MEDIA:** Photoshop, graphite



Ryan grew up in California with a pencil in his hand. He was unable to meet the fees for art school, and so he joined the US Army in order to pay for college once his service was up. "While on downtime, whether it be in Kosovo, Afghanistan, Iraq, or the 20 other countries I've been to, I would practise by drawing on spare folders. Despite my military experience I prefer fun, goofy characters and fantastic environments," he says.

Ryan's work is heavily influenced by animation, and it will be showcased in Splinters, his recently funded Kickstarter book project. "The most important thing as an artist is to have fun with your art. If you're not having fun, you've lost your way," he says.

**1 SPOTTED BAADEER** "I wanted to tackle a challenge of using a rainbow of saturated colour in a creature. I love creating characters, and here I tried to apply my character experience to creature design."

**2 TWIG'S HOUSE** "This image was inspired by the classic hero's journey involving little people who live among the trees. Appropriately, the colour palette is more natural and earthy. I love medieval fantasy, and the structures are meant to reflect that aesthetic."

**3 THE LITTLE ETHOLOGIST OBSERVES THE PUFFALO** "I was inspired by children's books, like those by Dr Seuss, and children's imaginations. This series is a work in progress - I come up with many grand stories, but rarely finish them. It's so I can finish a simple children's book. Here I used a classic spiral composition to lead the eye."

**4 ANNOYING ALIEN EXPLORER** "Sometimes I forget how important character interactions are. It is not enough to just create your character. The character needs emotions and body language to tell a story."





3



#### IMAGINEFX CRIT



"Ryan's characters both reflect and honour the influence of classic character designers as diverse as Dr Seuss and Basil Wolverton. They convey a real sense of fun and, in their own whacky way, are perfectly logical."

**Beren Neale,**  
Commissioning Editor

4



#### SUBMIT YOUR ART TO FXPOSÉ

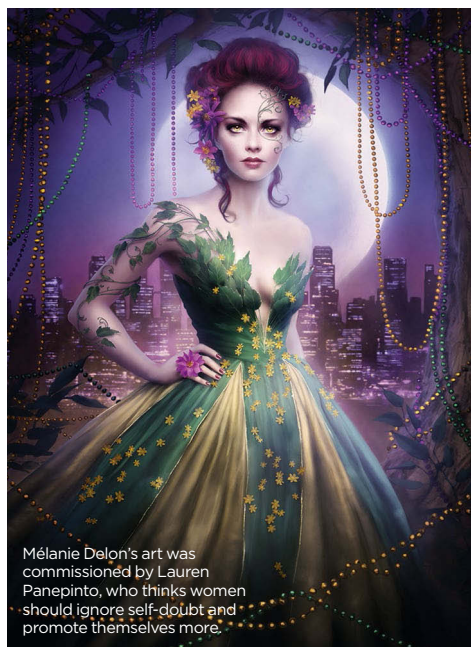
Send up to seven pieces of your work, along with their titles, an explanation of your techniques, a photo of yourself and contact details. Images should be sent as 300DPI JPEG files.

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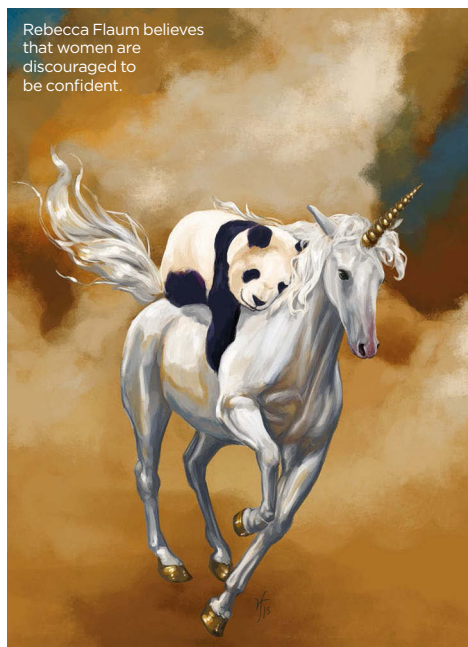
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Mélanie Delon's art was commissioned by Lauren Panepinto, who thinks women should ignore self-doubt and promote themselves more.

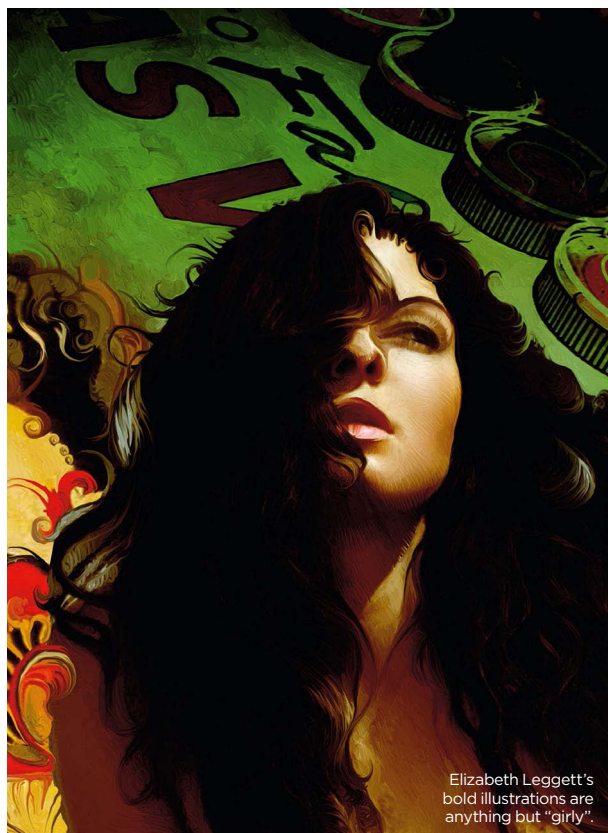


Rebecca Flaum believes that women are discouraged to be confident.



It's more difficult to be taken seriously as a female artist, says Rhonda Libbey.

## Fantasy art's uneven playing field



Elizabeth Leggett's bold illustrations are anything but "girly".

**Justice League** Are female artists disadvantaged from the get-go? We ask why there don't seem to be as many women as there are men in fantasy art...

**With the lack of Black Widow in merchandise and promotional products for Avengers: Age of Ultron, and the turbulent saga of bringing Wonder Woman to the big screen, it seems as though women are regularly side-lined in the realms of the geekverse, and this translates to artists too.**

While the shift in consumers of these forms of media has meant that the demographics are fairly even, many female illustrators are still experiencing resistance. There isn't a lack of women in art schools, but they aren't snapping up the professional positions illustrating for Marvel and DC, or creating concept art for the latest big budget sci-fi flick – or at least, not as many of them are as their male counterparts.

Artist Elizabeth Leggett thinks she knows why: "As false as it may be, art directors may



search male illustrators first if they need bloody battle or mech art before they search for female illustrators. The reverse is also true." Concept

art and comic books call for quite a bit of mechanics and action scenes, so maybe ladies just aren't being approached, or are they just not putting themselves out there?

### STUMBLING BLOCKS

There are many factors contributing to women's seeming lack of presence in the world of fantasy art, and the main one? Confidence. "I think it's very hard to be an artist in our society, regardless of gender," says Lauren Panepinto, art director at Orbit



Books, who'll be running a female-only panel at this year's Spectrum tackling the issues of women artists' promotion.

"I feel current students and young professionals are different – they're claiming a much bigger portion of the art world. Unfortunately, they're also still stumbling where many generations before have stumbled: balancing career and family, having the confidence to self-promote properly, and being able to ignore self-doubt when opportunity knocks."





## A TRIBUTE TO FRANCIS TSAI

We recognise the fantastic drive and commitment of the artist who, despite being very ill, managed to keep painting right up to the end.

Page 20



## NEED IDEAS? GO FIGURE!

Tony Foti's extensive figurine collection means his studio resembles a "nerd museum". And he's perfectly happy with that description!

Page 22



## A TABLET IN YOUR POCKET

The Astropad app has received good reviews for turning an iPad into a cut-price Cintiq. Now the team is thinking big by aiming small. In its sights: the iPhone...

Page 25

Iris Compiet's sketchbook proves women harbour just as much raw talent as their male counterparts.



Artists are known for their introverted spirits, and this can be detrimental to the way they promote themselves, but more so for women. But why are women conditioned to have such a lack of confidence? Illustrator Rebecca Flaum says, "Young girls are much more strongly encouraged to be modest



than boys are, and that training grows up with us. Girls are more likely to be accused of being show-offs and are often more strictly punished

for bad behaviour, whereas boys often get dismissed with 'boys will be boys.'

Lauren adds that, "Young boys are encouraged to play rough and get dirty, while young girls are given dolls and told to be princesses. That all adds up over the years to feeling disinclined to taking a stand against society norms. We're also taught to seek safety and settle down - that's the cliché, right? An artist's life is the opposite of safe and secure."

## ROLE MODELS

Yet it's not just these inherent social structures that knock women's confidence. "There may be another reason why women are less likely to put themselves out there and take risks. It's the same reason I think

“Young girls are more strongly encouraged to be modest than boys are, and that training grows up with us”



Jessica Douglas has been called obnoxious for realising her own worth as an artist.

there are very few women at the top of some professions, or women who have worked as illustrators into old age," comments artist and graphic designer Rhonda Libbey. "I hear



it all the time that women are still the default when it comes to child rearing and domestic work. Even if the woman has a full-time job, she's expected to come home and do it all."

This means that female artists can feel reluctant to dive into such a male-saturated environment, where all their heroes are inescapably testosterone-fuelled. "I do think there are now almost as many women illustrating in sci-fi and fantasy as there are men, but that hasn't always been the case. Even recently, it's been hard to be taken seriously as an artist if you're a woman," says Rhonda, who believes these factors may contribute to the 'boys club' surrounding science fiction and other fantasy genres.

"When I used to go to conventions and ➔

## INDUSTRY INSIGHT

## LEESHA HANNIGAN

*The founder of Women in Fantastical Art on her 'safe space'*

### Why did you set up your site?

I noticed there was a trend of women who seemed to be a lot more tentative in their approach to the industry, regardless of their skill level. Many women have said they're hesitant to aggressively promote themselves online, even though self-promotion is an important and necessary factor of becoming a successful artist.

### How can making a 'safe space' for female artists help break down the sexism in the industry?

Creating a safe space not only takes away a lot of the pressure and unnecessary stress that can occur while trying to say, navigate the internet as a woman, but also reinforces that sense of community, the feeling that we're in this together, that there's tons of other women out there doing what you do, even if you might not see them as much, and that's awesome.

### Are the fantasy, horror and sci-fi genres still seen as 'male interest' areas?

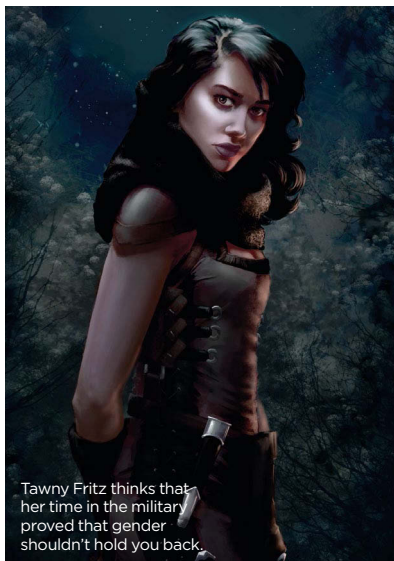
The majority of it probably still is to be honest, which doesn't make that much sense looking at the more evenly spread-out demographic. There's a lot more female fans than say, even 10 years ago. People want to help make the content they enjoy. For example, looking at the percentages of say, female gamers today as opposed to a decade ago would suggest there are exponentially more women becoming interested in these themes. Many companies have been revisiting their content and making it more accessible and relatable to a female audience, so at least they're becoming increasingly aware of this trend.



Leesha is a fantasy illustrator and concept artist, with a strong focus on creature and environment art.

[www.fantasticalwomen.com](http://www.fantasticalwomen.com)





Tawny Fritz thinks that her time in the military proved that gender shouldn't hold you back.

➔ my boyfriend helped me tend my booth, male convention attendees would always say to him, 'Wow, nice work man!'" It's almost hard to believe that women have any of these shared interests to some, and this can be disheartening to infiltrate.

Lauren adds, "I can only go with my gut, but I would say overall there are maybe three times as many professional male artists working than female artists, if not more. Then in some fields like children's illustration and fashion illustration there has been a longer tradition of women establishing careers, where it's a little more balanced. In comics, fantasy, and even much of editorial, the field is more like 75/25 male-female. Those numbers are getting more equal overall with the recent generations of graduates, and I hope the trend continues."

## REALITY BITES

With such a lack of female role models, being a woman equates to being different. Being branded as 'other' is segregating for many female illustrators, and means they doubt themselves far more, even if they generally feel welcome by their male counterparts. "It's not to say I wasn't



welcome in those male-dominated groups. I absolutely was!" says artist Tawny Fritz. "I never encountered a group wherein I couldn't participate



because I was the only girl. But when you're the only one in a group of something else, it's actually hard to get heard or sometimes taken seriously. No one else can relate to you and you can't relate to them. You're always the different one."

However, illustrator Iris Compiet will no longer do conventions in her homeland of the Netherlands. Despite being confident and ambitious, when she steps out of her studio she feels that she's 'a female artist' rather



Rhonda Libbey feels trends are slowly but surely changing for the better.

than just an artist: "I don't feel valued... I'm just a piece of meat that can draw."

A lack of promotion isn't always just a confidence issue, but a real fear for women, particularly when it comes to online. While the internet makes it easy for groups such as Women in Fantasy Illustration (WiFi) to exist, and communities to grow and help each other, it can also be a platform for insidious movement and general trolling. This has most recently come to light around 'Gamer Gate' and controversial Spider-Man cover variants.

## How to succeed as a female artist

We've distilled the comments from our women artists into five succinct pieces of essential advice...

**1 Be dedicated**  
If you're serious about being an artist, practise. It's a tough industry, even for men, so make sure you're the best you can be. No matter what your gender, race or sexuality, being an artist takes determination.

**2 Build communities**  
Find like-minded ladies who share your passion. They'll support you and you can help them. Give yourself a voice, online or at cons. Draw things that will motivate young women.

**3 Question the gap**  
Don't tolerate the prejudice. If you go to an art show with no female participants, ask why. Question art directors on their choices: they may not have even considered seeking out women artists.

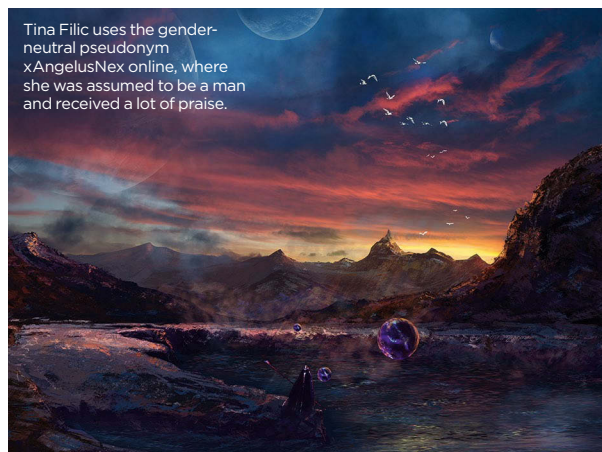
**4 Be confident**  
Put aside your hesitations. Sometimes you have to fake it to make it, and you'll need to grow a thick skin! Don't let rejection shatter your confidence, and equally don't refuse compliments.

**5 Be persistent**  
Don't ever give up. Submit your artwork to every company you want to work with. If your art gets rejected, work on it and resubmit. Art directors want to see that you're driven and determined.

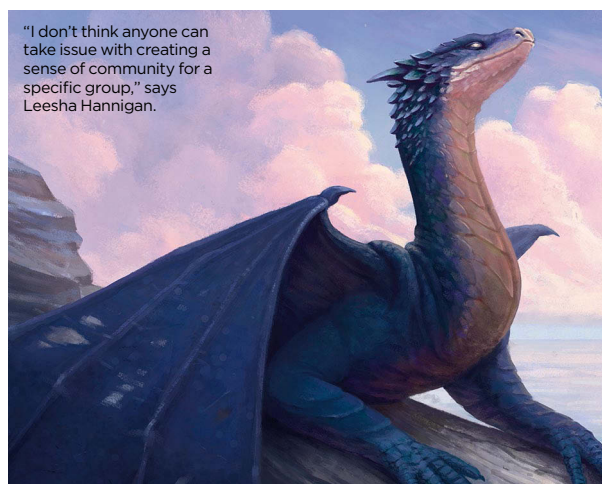




Meredith Dillman says in her own fantasy niche the majority of artists and customers are women, but this isn't reflected at conventions or awards.



Tina Filic uses the gender-neutral pseudonym xAngelusNex online, where she was assumed to be a man and received a lot of praise.



"I don't think anyone can take issue with creating a sense of community for a specific group," says Leeshia Hannigan.

## “There are maybe three times as many professional male artists working than female artists, if not more”

Lauren Panepinto is very aware of this. "I posted about women redesigning women characters, and a PoV piece as a woman art director, and boy, the hate mail is still pouring in. It's hard to stay strong in the face of so much negative feedback."

### NAME CALLING

Illustrator Jessica Douglas adds, "I used to get anonymous messages all the time, telling me that I was a know-it-all and that I was



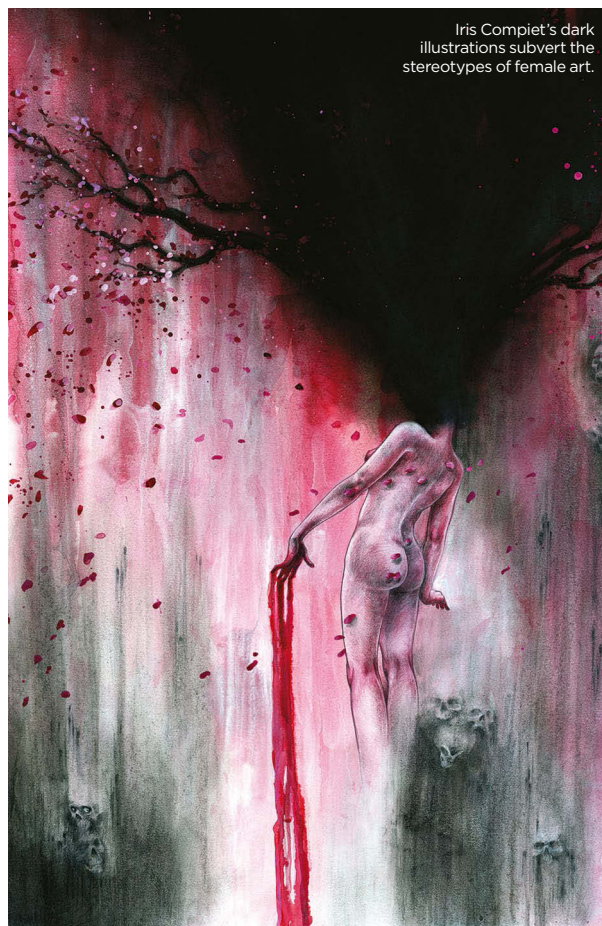
obnoxious for giving answers to questions that I happened to know the answer to. It stung, because it took me back to grade school when kids would call me that." This attitude towards women, that their ambition isn't attractive, means they're called names.

"I've been fortunate to have been surrounded by people in influential roles in

my life who've always supported my ambitions and have not held me back," adds Tawny. "It's true, though, that women in workplace environments are referred to as "pushy," "bossy," and even worse when they show the same amount of ambition as their male counterparts."

Lauren agrees: "The double standard has been drilled into us: a strong man is considered a leader, a strong woman is considered pushy and obnoxious."

Despite these adversities, trends are thankfully changing and women like Julie Bell, Rebecca Guay, Jody A Lee, Emma Rios and Kinuko Y Craft are proving women can be serious fantasy artists. "These women are all heroes to myself and the younger artists behind me," adds Lauren. "They won the first half of the battle, which was getting a foot in the door. Now it's our job to open the door the rest of the way." ●



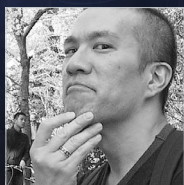
Iris Compiet's dark illustrations subvert the stereotypes of female art.



Francis painted this Blade Runner-esque cover art for our issue 32, which featured Syd Mead and HR Giger.

# A Tribute To Tsai

**Prevailing spirit** Adapt, survive, prevail were words that not only stood out in the work of the late Francis Tsai, but the motto of the man himself



**A great artist and friend, Francis Tsai sadly passed away in April after a long battle with ALS. Although he was diagnosed with the degenerative disease in 2010, the comic book and concept artist continued to create art despite his condition leading to total paralysis.**

Francis contributed many articles to ImagineFX, including painting the cover for issue 32 (see main picture). He was also a successful comic book artist who worked for the likes of Marvel and Top Cow, and painted concept art for major films.

After losing control of his arms and hands, he refused to give up his passion and trained himself to create art with his toes. An active member of the online art community,

Francis never shied away from supporting other artists, and when his disease began to take hold, he reached out with optimism. His sister Marice set up an online store to help generate income while he "waited for science to get its stuff together" and sell his works. She recalls his strength in adversity, and him commenting, "Fatal disease? Step aside. I have work to do."

Francis was able to paint with his eyes for the final two years of his life thanks to Tobii eye-tracking technology, and his adaptive nature and sheer determination. He was a true inspiration, and we can all learn a lot from a man who never let his physical state hold back his soaring spirit.

You can see Francis' collection of work at his website, [www.teamgt.com](http://www.teamgt.com). Also, visit [www.francistsaistore.storenvy.com](http://www.francistsaistore.storenvy.com), his online store where 100 per cent of the proceeds will go directly towards his bills. ●



"I'm saddened to hear that a friend and fellow artist is gone. I don't know of many individuals who could have persevered through such a devastating disease, Francis, you will be missed – you gave so many people the strength to fight on through their own health-related battles."

**Mike Corriero,**  
freelance concept artist



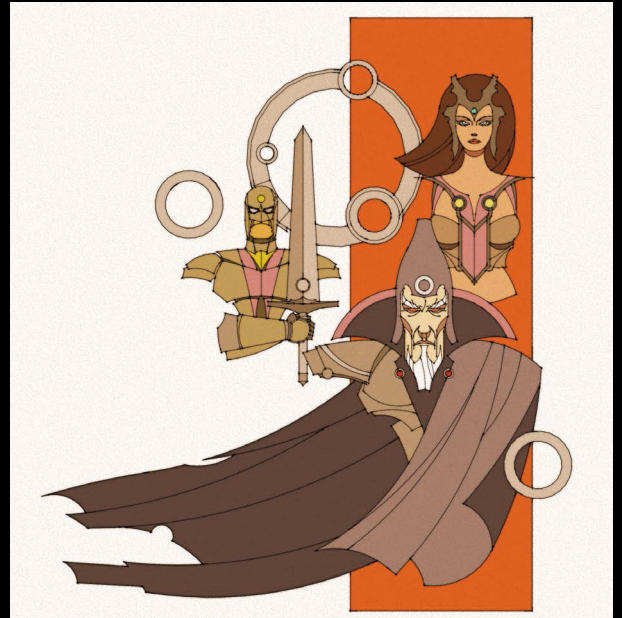


"Francis was an incredible, amazing artist. His courage, strength and determination is an inspiration for us all and a reminder of the power of the human spirit to overcome all challenges, no matter how improbable."

**Sean Murray, freelance illustrator**

This piece is entitled Space Opera, and was drawn by Francis using his eye-gaze equipment.

Francis produced this image to accompany a workshop from issue 38 of ImagineFX.



Adapt Survive Prevail is the name of this piece and also the mantra that Francis lived by.



"During the early days of online art communities, Francis was a mentor to many fledgling concept artists. He was also involved with ImagineFX almost from the start. I hope his family take comfort in knowing that he was loved and admired around the world, and will be missed."

**Claire Howlett,  
Editor, ImagineFX**





Overflow from the reference closet. If anything, working on all of that sci-fi and fantasy art has justified some pretty amazing purchases.

A close-up of some of my favourite figures. I appreciate hobbies that don't take a lot of time, and few can compete with figure collecting.

I still have almost all of my sketches (for work, anyway), which I keep in the folder under my desk.

## Tony Foti

**Small inspiration collider** The California artist shows us around his small "nerd museum" that he's has been unable – or reluctant – to escape



**I've been an illustrator for about seven years now, and most of that time has been spent in my office.**

Aside from my tools of the trade, this room is a mish-mash of things to keep me inspired. Most of my work is done on a PC using a 13-inch Cintiq these days, though I also use an Intuos5/Laptop setup for painting in other rooms.

When sketching traditionally, I just lower my chair to set a drawing board up between my lap and the desk, much like the horse benches from figure-drawing classes. That

way I can still use all of my monitors for reference. To my left is the main shelf of books. Lots of instructional (Imaginative Realism), film production (Art of Star Wars and such-like), production design (The Five C's of Cinematography), game design (Mass Effect), and compilation material (James Jean's Fable covers).

My figure collection is scattered throughout the room, and consists mostly of stern-looking anime characters. There's a closet full of reference stuff, prints from my favourite artists, and an irresponsible amount of original animation art.

Up on the walls are cels from a lot of the films and television shows that inspired me when I was younger, as well as layout drawings from Ghost in the Shell, Eureka Seven, The Real Ghostbusters and more. There's something about looking at those drawings that reminds me how many of my favourite things in life are the result of other people's hard work, and it makes the hours I put in feel more worthwhile.

**Tony is an illustrator whose art has appeared in books, magazines, card games, comics, video games and advertisements. You can see more of his work at [www.tonyfotiart.com](http://www.tonyfotiart.com).**





A production drawing of Goku from Dragon Ball Z that's apparently been through the ringer.

The genga that corresponds to the Major Kusanagi cel in the frame over my desk.



The Lydia Pinkham was a gift from my wife for some of the more intense commissions.

This little shelf houses a lot of the games I've worked on. It's partly there for reference, but mostly because I like to look at it.

Here's the top shelf of my main bookcase. As you might expect, these are a lot of my go-to books when the brain cogs need spraying with WD-40.





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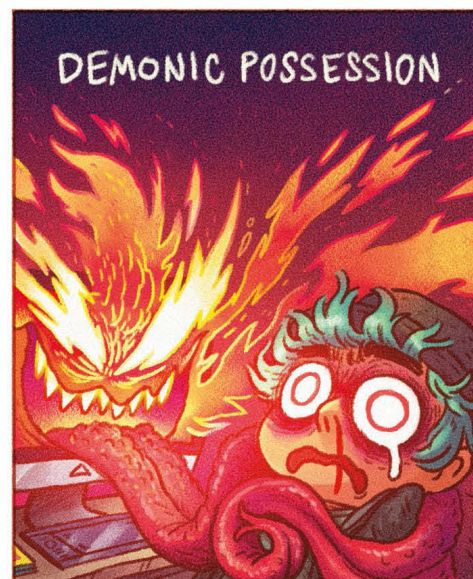
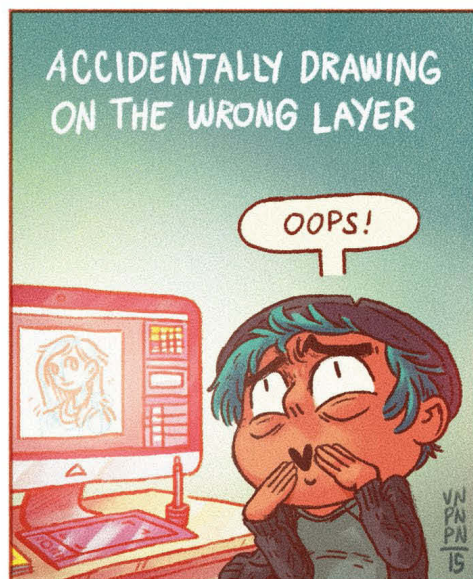
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**Hatboy**  
by Vaughn Pinpin

## PROBLEMS ONLY DIGITAL ARTISTS WILL UNDERSTAND



## Painting app aims for the stars

**Astronomical updates** The Astropad's co-creator reveals what's in store for the low-cost app that turns your iPad into a graphics tablet

Together in perfect harmony... Astropad syncs your iPad with either your Mac desktop or laptop.

The Wacom Cintiq is an ideal tool for the digital artist, but the high price tag of even the smallest model means many aren't able to own one. Step forward Astropad, an affordable app that enables artists to use their iPad as a graphics tablet for their desktop or laptop Mac.

We reviewed the app in issue 122, and were impressed with how it worked with the iPad. As Astropad's co-creator Matt Rönge



explains, "The iPad is vastly more portable than existing pen displays and it's the first to be completely wireless. If you have an iPad you can turn it into a pen display with Astropad for \$25."

But the team isn't resting on its laurels. US tech firm FiftyThree is working with Astropad to add further support to Pencil, its Bluetooth-powered smart stylus. "We've added support for special features like surface pressure and the eraser," says Matt.

The creators hope Astropad will provide wider access to pro creative tools – essentially to get more people drawing. "We're working on Astropad for iPhone, so everyone can have a graphics tablet in their pocket!"

Find out more at [www.astropad.com](http://www.astropad.com).



Hanzz Karikaturen ([www.hanzz.be](http://www.hanzz.be)) used Astropad to draw this caricature of Tim Cook.



# Letters

## YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on [claire@imaginefx.com](mailto:claire@imaginefx.com) or write to ImagineFX, Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK



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### No gender bias please!

I have a couple of comments about issue 120. The edition was absolutely amazing – I love the diversity going on. Second, a note on Charlotte Ahlgren's "inequality" comment. You asked what the readers think and I disagree with her (and if it matters, I'm a female). ImagineFX is an art magazine, not a gender-based magazine. It's meant to show great work and amazing resources, not be equal in gender. The gender of the artist makes no difference in the art, therefore that's not the aspect ImagineFX should focus on. You gave the proper response. She may be upset about it and ImagineFX may lose her as a customer, but that's just one person swimming in the pool of many who don't care about what gender the artist is – just that the art is good!

**Nadia Rausa, via email**

### More gender bias thoughts

I'm highly offended by Charlotte Ahlgren's letter in issue 120, especially in her wanting "a few goals about what per cent (of either gender) should always be represented".

The purpose of ImagineFX is to promote science fiction and fantasy art in terms of knowledge, tips and guides, products, artist information, rising stars and so forth, regardless of their gender. Are a number of the artists predominantly male? Perhaps, but my purpose in reading the magazine is to gain knowledge and learn about products, new artists and see new art – not to count how many artists in the magazine are male or female.

Establishing any sort of goal-based system on what percentage of artists in any issue must be male or female defeats the purpose of the magazine and changes the focus from one of discussing the artist and their art to one of 'did we meet the gender quota for this issue?' The art suffers and the information suffers as well. The artists featured in each issue are there because their art meets the magazine's standards.



Three issues later, Charlotte Ahlgren's letter in issue 120 is still being debated by readers.



**DID YOU MISS ISSUE 122?**  
Turn to page 44 for details on this Film art edition and other special offers, too.



We took the issue of gender equality in sci-fi and fantasy art to pro artists. See what they think on page 16.

As an artist I want to be known for the quality of my work and the story it tells, not for my gender. I want my art to be featured in ImagineFX because it meets the magazine's standards, not because I'm female or I meet some quota system.

If she feels female artists are being unfairly misrepresented she needs to ask herself and her fellow artists what they're doing to get their names out in the art world. Please don't adopt a quota system.

**Mel Staffeld, US**

**Claire replies** Thank you both for your comments. As I said in my reply to Charlotte, I don't believe we should create a quota system. I am, however, grateful to Charlotte for her views because it has created this much-needed discussion. I wrongly took for granted the notion that people would think we at ImagineFX are fair in our want to represent every artist out there regardless of gender. Her letter has definitely made myself and the team much more mindful of the choices that we make and this can only be a good thing. I urge readers to take a look at our story on page 16 where we discuss the challenges faced by women in art today.

### Comic art suggestions

I've been drawing black and white comics and manga using Manga Studio 5 and Clip Studio Paint, trying to reach the quality of art in manga graphic novels. I enjoyed the Manga Artist edition (issue 121) and have a suggestion for future editions.

You do loads of excellent articles on creating colour artwork, but how about more tutorials on black and white digital art? For example, how to use screen tones effectively, tone scraping effects, using textures and patterns, effect lines for dynamic scenes, abstract backgrounds, representing emotion and so on.

**Ryan Davidson, via email**

**Claire replies** Great ideas Ryan, I'll think about these for future editions. One special edition that you might like to take a look at is our new Comic Artist magazine. It's a collection of our best comic art from past issues of ImagineFX and I'm sure you'll find a lot of good stuff in there. See more info about this on page 19.



Your art news that's grabbed our attention



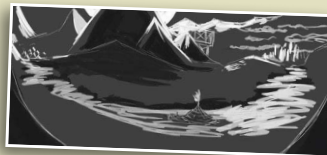
**EtiennePascal**  
(@EtiennePascal)

"Lilian – Colorful Melancholia #illustration #print #art"



**Benita Kvinlaug**  
(@benitakvinlaug)

"Was reading an article in @imaginefx today, got inspired, so decided to make a painting. -> Rough value sketch :)"



**CHRIS**  
(@christopheerrr)

"@imaginefx nailed it. I hope you noticed how much attention I paid to all the callouses on my art-rendering hands"



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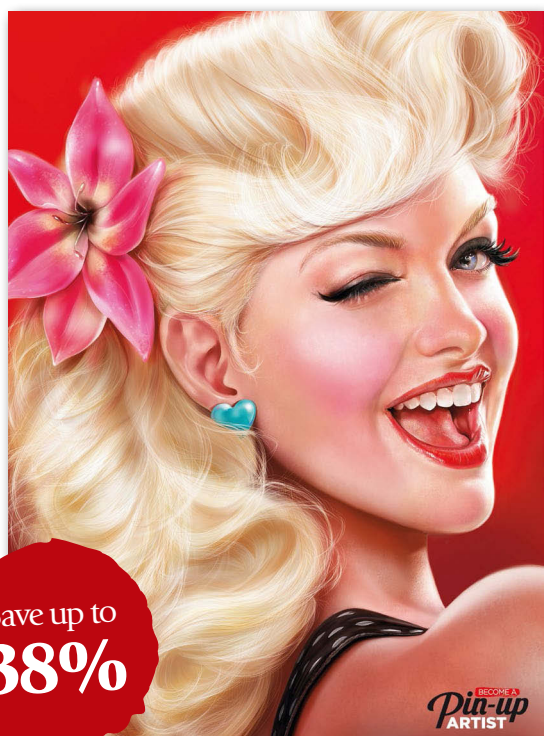


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# Artist Q&A

GOT A QUESTION FOR OUR EXPERTS? LET US EASE YOUR ART-ACHE AT **HELP@IMAGINEFX.COM**



## The NO.1 FOR DIGITAL ARTISTS ImagineFX panel

### Bram Sels



Bram is a freelance Illustrator and concept artist from Belgium who's been working in the entertainment industry for two years, mainly for the Belgian game developer Grin.

[www.artofboco.com](http://www.artofboco.com)

### Sara Forlenza



Sara is a freelance illustrator who lives in Italy and works mainly on book covers, cards and RPGs. She fell in love with digital after many years using traditional techniques.

[www.saraforlenza.deviantart.com](http://www.saraforlenza.deviantart.com)

### PJ Holden



PJ Holden is Belfast-based comic artist who's best known for his work on Judge Dredd and Rogue Trooper, and is also the co-creator of Dept Of Monsterology.

[www.pauljholden.com](http://www.pauljholden.com)

### Donglu Yu



Donglu is a senior concept artist at Warner Bros Games Montreal and has worked on titles such as Assassin's Creed Brotherhood, Far Cry 4 and Deus Ex: Human Revolution.

<http://artofdonglu.wix.com/home>

### Paco Rico Torres



Freelance illustrator Paco lives in Spain, and has produced sci-fi and fantasy art for several card games, magazines, books and role-playing games.

[www.pacorico.blogspot.co.uk](http://www.pacorico.blogspot.co.uk)

## Artist Q&A Need our advice?

Email [help@imaginefx.com](mailto:help@imaginefx.com) with your art questions and we'll provide all the answers!

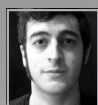
### Question

Can you give me tips on wrapping textures around an object in Photoshop?

*Brian Stevens, England*

### Answer

Bram replies

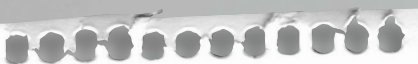


Painting textures on three-dimensional objects can be tricky, because you can easily become confused by the details

of the texture that wraps around the shape you're trying to paint. Clothes are a good example of this. Not only do you need to focus on the creases and folds of the cloth you're painting, but you also have to keep in mind how the pattern or texture wraps around it. I always try to keep the two separated, by painting plain clothing first and then adding the texture I want on top.

Warp and Liquify in Photoshop are incredibly powerful tools to help you do this and will speed up your workflow a lot. While Warp can help you to position the texture just right, Liquify enables you to go in and literally push the pixels of your texture around so they follow the shape underneath better.

This technique can be used with almost every material you can imagine, and will help you implement textures in a much more realistic and believable way. Let's have a look at how to do it.



### Artist's secret

TEXTURES AND BLEND MODES  
Flat textures go really well with Multiply, Overlay or soft Light Blend modes. The trick is to paint a three dimensional object without grain or texture, and then paste over a texture in Multiply, Overlay or soft Light.

Intricate patterns can easily be added to an object separately. Try getting the basic shape of the object just right and then push the pattern around so it follows that shape.





# Your questions answered...

## Step-by-step: Build up a character with different textures



**1** I block out the character and her outfit without textures. As you'd imagine, this is the most time-consuming part of the process. I paint the textureless pieces of clothing on just one layer, but plan ahead on the other pieces and keep them light in value and on a separate layer. This helps me cut out the textures later on.



**2** Now that I have the basic shape, I paste in a plaid texture, move it over the hoodie layer and hit Edit>Transform>Warp. I skew the texture so that it follows the hoodie's shape, then set its Blend mode to Multiply. I Ctrl-click the hoodie layer's Layer icon, invert the selection and erase the overflow of the pattern.



**3** With the texture layer selected I go to Filter>Liquify. I enter Advanced Mode and tick the Show Image box. With the Forward Warp Tool I push parts of the texture around to follow the creases and folds of the underlying clothes. I hit OK and as if by magic the texture smoothly follows the shape of the forms underneath.

## Question

Can you help me depict a comic-book explosion with more force and impact please?

Costas Borgas, US



Here I've added a little white digital splatter to add texture to the blast, and enhance the feel of an explosion taking place on the water.

Despite inking traditionally, I will often use the Focus Ruler in Manga Studio to rapidly add focus lines to a drawing.

## Answer PJ replies



Ideally, an explosion should dominate the panel or page that you're drawing, and often the explosion panel will be the largest on a page. Picking a zero point for the explosion (the point an explosion radiates out from) on the bottom of the panel means you have a large amount of space to show the energies bursting out. I'll radiate blast waves of power out from the zero point. These primary forces help me get a sense of the broad shape of the explosion. I'll add random arcs of debris shooting out beyond the limits of the blast. The arc gives the impression of movement and, importantly, shows the impact of gravity.

Behind these primary forces I'll add further zigzags of blast forces, weaved together more tightly. These secondary forces help give a bit of dimensionality to an explosion. I'll start detailing here any clouds of ash that the explosion may be throwing off, too. Remember that everything is radiating out of the zero point. Usually I'll ink the forces with a pen so the details can be as tight as possible – the tighter these forces appear, the larger the sense of scale.

Finally, I'll add focus lines from the panel borders pointing towards the blast radius. This will help make the explosion appear brighter.



## Artist's secret

### SOUND EFFECT LETTERING

With sound effects the letter shapes can be more important than the words. Here the explosion is preceded by the crackle from an energy weapon. I lettered the KA as sharp text, and THOOM! as contrasting styles to create visual interest.





## Question

Can you give me some advice on how to imply menace through shadows?

Des Waterman, Canada

## Answer

PJ replies



One common misconception with shadows is that they're all about lighting. They aren't. In art of every kind – and particularly in comics and fantasy art – shadows are a tool of storytelling, and the lighting in your image should be arranged to suit the narrative.

Making a person look menacing is about dehumanising that person so what's left is

an idea, a hint of humanity (or even a suggestion of inhumanity). I start by drawing the head and then, following the planes of the face, I try to block in large shapes for shadow. Sometimes I'll try different configurations of shadows – if you're using Manga Studio this is easily achieved by creating new layers on top of the pencils to draw shadows over the image. Don't worry about details – it's all about trying to convey a mood rather than be faithfully accurate. However, it does help if you have a good basic understanding of the anatomy of the head.

When I'm trying to convey menace in an environment, I'll work on a composition that enables the shadows to surround the character under threat. I usually block in large shadowed shapes, then on the edges I'll add specific details that suggest the kind of environment – brickwork for an alleyway, criss-crossed metal support structures for an industrial landscape, or the blinking lights of a computer room.

Once I'm happy with the pencils, I'll start inking. Using a brush I'll feather where the edges of the shadow are softer and require a subtle transition. In other areas I'll use a Hunt 107 dip pen to cross-hatch, depending on the material being rendered. Once I've outlined the shadow I'll use a brush to fill the remaining blacks. If they're not fully filled in, a viewer's eye may often see menacing shapes lurking in them, too!

Framing a protagonist by shadows helps to give the panel a sense of menace. Opening the panel at the bottom leads the eye into the scene.



Lighting from the side introduces drama to a face, while keeping the background in silhouette will ensure that the setting remains threatening.



## Artist's secret

### THE SHADOW MORGUE

Build a shadow morgue – a resource file of images that use shadow to good effect. You can even create a face template to practise drawing good effect. This will help build up your knowledge of the planes of the face as well as a library of shadow shapes you can use when you need.



DEFAULT FACE.

## Question

Can you please help me paint a human nose realistically?

Pierre Geier, Lichtenstein



## Answer

Sara replies



To paint a nose I have to look at some images and references. And it soon becomes clear that the nose, like many parts of the human body, may have several different forms. It can be pointed, small, large or aquiline, and can vary depending on the race, sex and age of the person. This is because the nose is composed of a bone structure (the bridge) on which fits the cartilage of the septum and nostrils. Often (not always – there are a lot of exceptions) women have a more rounded and smaller nose because it has a thinner bone

structure, while men have bigger, squarer noses. I keep this in mind because I'm going to draw the nose of an adult woman and I have to find a way to simplify its shape so I can draw it in any position.

Let's consider the proportions of the face. From the hairline to the chin, it can be divided into three parts: forehead, nose, and mouth and chin. So the nose is long, about a third of the face. I draw a horizontal line through the eyes: this will be where the nose starts. To find the width of the nostrils, I just draw vertical lines that go from the inner corner of each eye.

The nose is the most protrusive part of the face and the skin is usually very shiny, so I like to paint a neat light highlight on the tip.

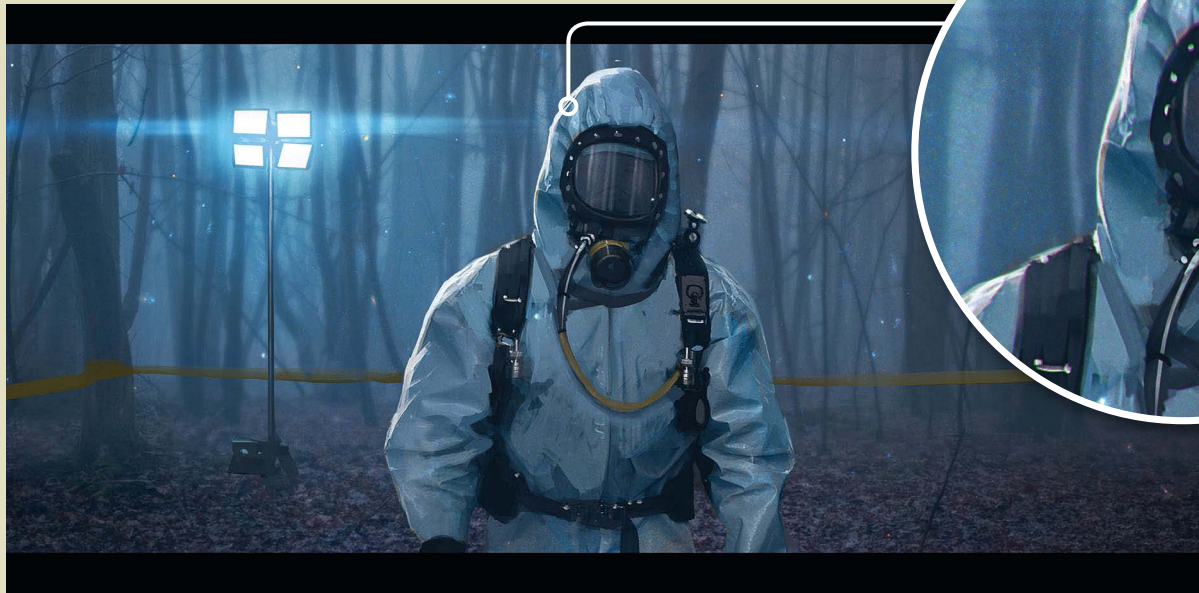


# Your questions answered...

## Question

How do I give my art the same cinematic look that I see in professional work?

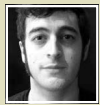
Sandy Morrissey, Wales



The most important part of making an image feel cinematic is the lighting. Study how top cinematographers do it and try to emulate those set-ups in your own paintings.

## Answer

Bram replies



There are lots of tricks you can use to make an image feel more cinematic or photo-real, but the most important one of all is lighting. Try to develop a good understanding of how cinematographers use light to their advantage and how they lead the viewer's eye to certain parts of an image by using light and contrast.

In this image the light source in the background helps to push the silhouette in the foreground while providing the

To boost the 3D effect of your image it helps to give an offset to one of the channels. It brings more colour to edges in your image as well.

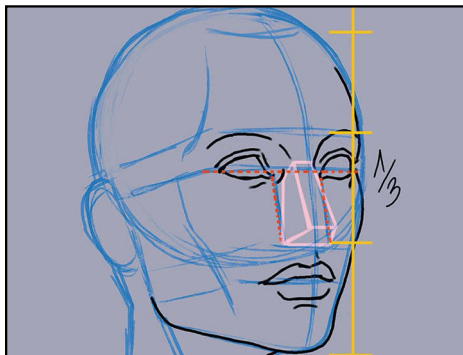
character with an interesting rimlight at the same time, which helps reinforce the visual impression of a solid figure. It also gives him a lot more mystery by enriching the atmosphere around him, while leaving his face in shadow.

I always try to get all the elements working together before adding final touches such as 3D effects. But once you're satisfied with your image, merge everything together (save a backup, though!) and switch to the Channels panel. Choose one of the channels (different channels result in

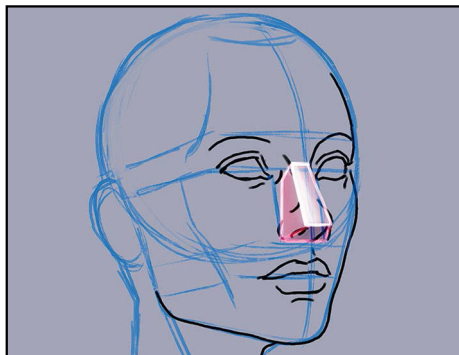
the same effect but with different colours), hit Ctrl+A to select all, and increase the size of the channel by between 10 and 20 pixels.

Try to keep it subtle and centred, though. The effect should boost the elements in your image and not attract attention away from them. Now if you go back to your image in the Layers panel you'll see that the sharpest edges in your image will have a nice colourful offset around them, strengthening the cinematic effect and the three-dimensional feel of your image. Go try it out!

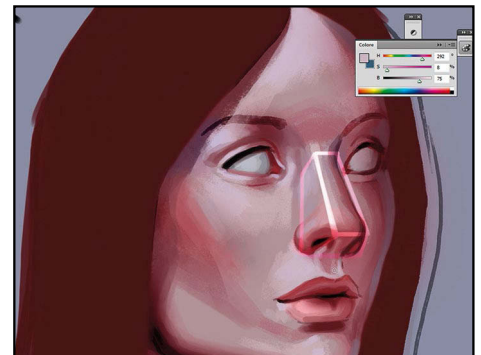
## Step-by-step: Draw an adult female nose



**1** After roughing out the structure of the face in which the nose belongs, I start from the hairline and divide the face horizontally into three parts. I set the eyebrows one-third of the way down the face, and the base of the nose at the bottom of the second third.



**2** With these reference points I can build a geometric shape in which the nose will fit: a sort of truncated pyramid. By pinching, expanding and modifying this shape, I can get different noses. Now I can move on to the colouring, bearing in mind the planes of this solid shape.



**3** The tip of the nose and nostrils are rounded, so I smooth the edges and angles. The nose is well-supplied with blood, so it's more reddish than the rest of the complexion. I always remind myself not to paint the nostrils with a flat black – a dark brown gives a more realistic look.



## Question

### How should I paint a werewolf mid-transformation?

David DeVries, New Zealand



One of the key factors to depict a transformation into a werewolf correctly is mixing the correct percentage of wolf traits with a human.

## Answer

Paco replies



Painting a human changing into a werewolf is no more difficult than painting a werewolf. If a werewolf is half-man half-wolf, a man becoming a werewolf is going to be 75 per cent man, 25 per cent wolf – so the key is to add 25 per cent of a wolf to a human (though obviously that percentage can vary depending on the stage of the transformation). The most important changes should be the face, the inclination of the spine and the feet. The nose should become shorter and more prominent, the forehead smaller, and the ears bigger. The

spine should be curved forward, a bit like a hunchback. That change is related to the shape of the feet: wolves walk on their fingers, and they have no thumb (they have dewclaws instead), so the spine has to change to balance the body because of this. Accordingly, the feet should become larger, the thumb should become a dewclaw, and the heel shouldn't touch the ground.

There are some other changes, too, like more hair, fangs, claws, wolf eyes, more muscle mass... but the essential changes are the ones we've mentioned. You can play some more with all the elements to depict different stages of the transformation.



Experimentation is vital to achieve a good result – that's why it's always useful to start with very basic sketches before trying to do something more detailed.



## Artist's secret

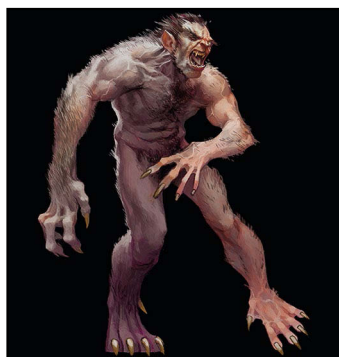
USE COLOUR WISELY

The pigmentation of the skin is very important to make the character look more human or more wolf. Warm, reddish tones will make him look more human, and any other colour will make him look more like a werewolf.

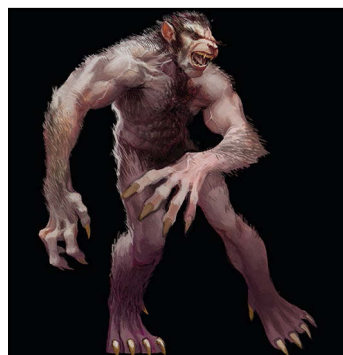
## Step-by-step: Change a man into a wolf



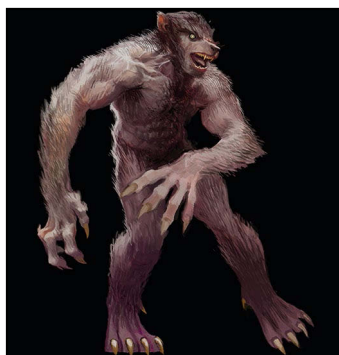
**1** This stage is mostly human, but some parts have changed more than others. Here I focus on the feet – one of them is almost transformed, and the other is starting to change. One of the hands is becoming a claw, and the face is also changing, but it could just be a very ugly man – he's not a wolf yet! I try to depict lots of veins and tense muscles to convey more pain.



**2** Here the transformation is more evident – one arm is already a huge claw, the face is no longer human, the spine is more curved, and there is more hair. It's interesting to play with the lack of symmetry. Natural creatures are usually symmetrical (not 100 per cent, but pretty much), so something asymmetrical enhances the feel of unnatural mutation, change, unfinished growth and so on.



**3** As the transformation progresses, the lack of symmetry should decrease, since the victim is close to his final form. Here the body is almost totally changed, and the face is growing a snout. The ears should move towards the top of the head. If you have to depict just one stage of the transformation, you should aim for earlier stages – at this point, the process is almost finished.



**4** The final stage should focus on the last details, like the amount of hair and the final changes on the face. Minor changes should happen at the beginning and end of the transformation; the most extreme changes occur in the middle stages, so those are the most striking. A transformation may also vary depending on which kind of werewolf you want to change a person into.



# Your questions answered...

## Question

How can I show a warrior pointing a sword at the viewer?

Blaire Wentworth, US



I add some detail to my warrior, but not too much – I have to keep the pointed sword the focus of the piece.

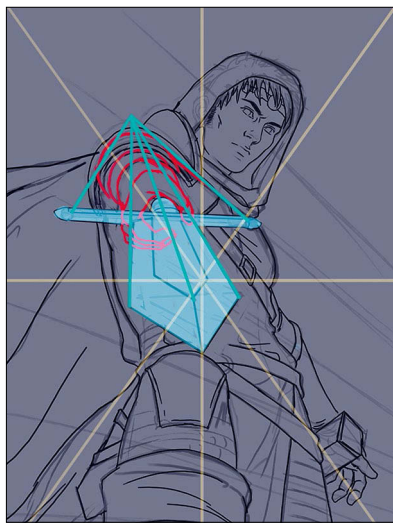


## Answer

Sara replies



This is a great way to involve the viewer in the illustration and there are many ways to approach it, but the first thing to keep in mind is that the warrior's eyes must be looking in the same direction in which the weapon is aimed. I place this point approximately in the middle of the image, where the viewer's eye is focused. The most important element is the perspective of weapon and arm, because this will determine how three-dimensional your illustration looks. For the sword I choose a vanishing point compatible with the direction of the arm, and I draw the blade in a not-too-central perspective, because centring it would make the image very static and a little 'contrived'.



Notice how the sword construction lines converge at a point oriented with the direction of the arm.

The more pronounced the foreshortening (pointing towards the viewer's eyes), the more the tip of the sword will appear bigger and brighter, but the length of the blade will be reduced, as well as the arm. I pay attention to the anatomy of the arm (you can use some photos as reference), which is essential for creating a convincing image.

## Question

Can you help me design a carnivorous fantasy plant?

Glenn Lumsden, US

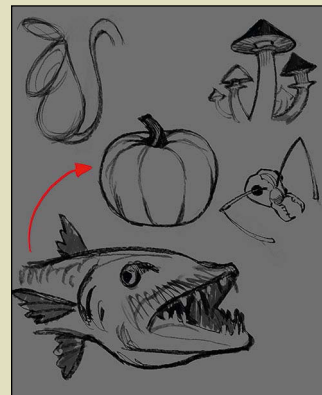
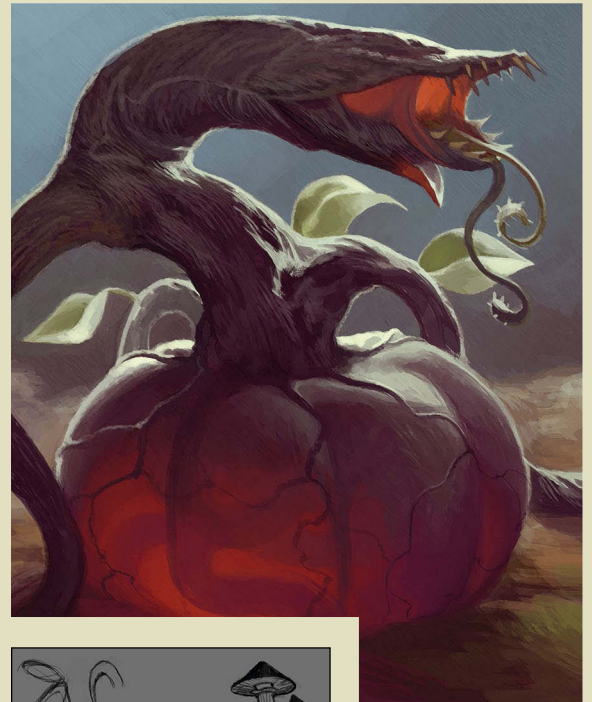
## Answer

Paco replies



In real life carnivorous plants are pretty much like a poacher's snare or a pit trap, a simple mechanism that lures insects with a sweet smell to make them fall into the trap. So a reality-based carnivorous plant should be designed to look like one of those 'traps'. But if you want to design a fantasy-based carnivorous plant, you have no boundaries – you can let your imagination fly, since in a fantasy setting a carnivorous plant could be able to move and attack, for example. So basically you have to mix elements from two different sources: plant-like elements and elements related to carnivorous animals (such as jaws, fangs, claws...) or even just elements related to the animal kingdom generally (digestive system or veins). The purpose is to create a design with elements that tells the viewer 'this is a plant but it eats meat'.

So, for example, choose a plant and then choose an animal. Next, start thinking about how to blend them together, how to fuse animal traits into a plant – fangs could become thorns, tongues could become vines or skin could become bark. At the same time, try to keep the design functional. Imagine how the plant hunts: is it a simple trap like real carnivorous plants, or does it have some intelligence, so that it can move and attack?



For this plant I mixed a pumpkin with a barracuda, adding 'veins' and something like intestines inside the pumpkin to suggest a digestive system.

Don't limit yourself to mixing obvious choices, like a flower with human teeth. Try to doodle different animals and plants and see what you can come up with.





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**Question**

Can you give me any tips to help me quickly paint a huge crowd in a vast environment?

Gary Chaloner, Australia



Tweak your brushes' settings to make them slightly different from each other – it will add even more visual variation to the crowd.

**Answer**

Donglu replies



The trick to painting a huge crowd is undoubtedly to avoid painting each figure individually, because it would be extremely time-consuming and difficult to balance out the impression of a big crowd within the composition.

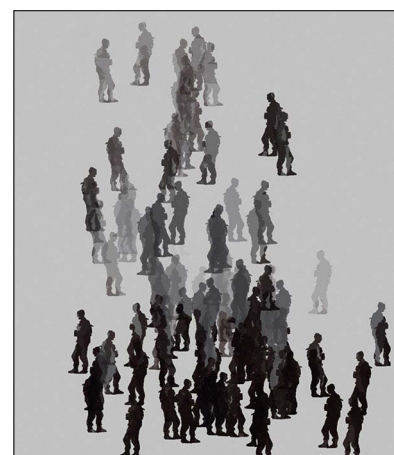
If we look at some paintings by Craig Mullins, for example, who is renowned for detailed scenes on a large scale, we can see that he focuses more on how to give the impression of a big crowd, instead of painting the people in the big crowd. By giving a few visual hints, you can easily trick the viewer's brain to read carefully planned colour noise and corresponding highlights as a crowd. Knowing how to create the right illusion can significantly speed up your

efficiency during tight production periods, which is key in the entertainment industry.

Here I'll take you through the steps involved in making some custom crowd brushes, which can really speed up the crowd painting process.

In order to give some variety to the crowd, I'll make three different crowd brushes. Each of them will have specific setup: different Jitter sizes, Scattering effects and Dynamic Color effects. With the right setting applied, pressing the brush softly makes the crowd small and light to mimic atmospheric perspective, but when you press the brush hard the size of the crowd increases and values become darker values. You can download my brushes from this issue's collection of resources.

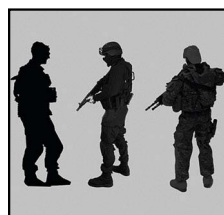
One basic crowd brush can already produce a fairly convincing visual representation of a crowd. Create a few different ones to add more complexity and realism to your image.

**Artist's secret****HIGHLIGHTS ARE IMPORTANT**

Integrate your crowd into a composition by adding some highlights. I usually just manually paint these on top of the silhouettes of the crowd – it helps to break the subtle repetitive patterns created by the crowd custom brushes.

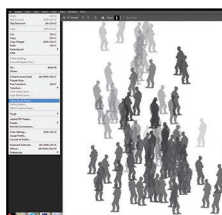
**Step-by-step: Create custom crowd brushes**

- 1 Select three figures, with interesting silhouettes and poses, for the base of your three crowd brushes. I've picked three different angles on purpose to create more variation: profile, three-quarter and back view. To make them into brushes select the figures, making sure there are no unwanted pixels around them, then go to Edit > Define Brush Preset.

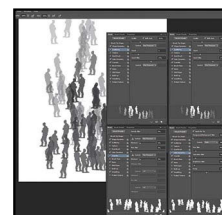


back view. To make them into brushes select the figures, making sure there are no unwanted pixels around them, then go to Edit > Define Brush Preset.

- 2 A basic brush makes even strokes with the same shape. Press F5 and tweak the settings for different dynamic effects, and save these in the brush presets. Brush Tip Shape, Shape Dynamics, Scattering, Color Dynamics and Transfer are the basic settings to tweak. They'll make the brush change in size, colour and opacity according to your pen pressure.



- 3 Take the time to adjust the amount of jitter and intensity you need, so they truly complement each other. Texture and Dual Brush are secondary settings to make the result even more complex. Experiment with the settings – you'll be pleasantly surprised! Once your brushes are done, they will save you lot of time compared to painting figures in a crowd individually.



**NEXT MONTH: AGE YOUR CHARACTERS | TURN A PERSON TO STONE | FRAME A SCENE | PAINT AN ALIEN BASE | LIGHT A DUNGEON | ADOPT A LOW PERSPECTIVE AND MORE!**





#### THE FASHION

With a phenomenal reputation as a pin-up artist, Zoë Mozert later painted fashion models for magazines and advertising layouts.





# Zoë Mozart

Both a pin-up artist and a pin-up girl,  
Zoë was better than the men...



The year was 1952 and Zoë Mozart received a letter from Bigelow & Brown, the famous publishers of pin-up calendars. Among other matters, it informed her that, after Norman Rockwell, she was their highest paid artist.

That was some achievement, particularly for a female artist in that day and age. The \$5,000 she received for each image would be an astonishing sum even today, let alone in the mid-50s, and Zoë was known across the United States and beyond as one of the four leading pin-up artists of her era. Contemporaries included Earl Moran, Rolf Armstrong and Gil Elvgren.

That Zoë isn't spoken of more today is perhaps down to the genre she worked in. Although it has its nuances and a legion of fans, pin-up art isn't to everybody's taste in the supposedly liberated 21st century. The girls she painted usually wore little to nothing, were often provocatively posed, or had sexually charged expressions.

A closer look, however, reveals there was a lot more to her creative approach.

**“Zoë would depict girls with more realistic proportions”**

The realism in her work sets it apart from the more overtly sexualised – or sexist – pin-up art of the 1930s, 40s and 50s. Her understanding of anatomy put most of her contemporaries in the shade. Commentators have noted that whereas a male artist might make a girl's legs longer and breasts rounder, Zoë would usually depict more realistic proportions.

Pulp artists tended to be nothing if not dramatic when it came to lighting, but this is another area where her subtle yet rich use of colour enabled her to excel. Together with his brother Tim, Greg Hildebrandt



Painted the iconic 1977 Star Wars film poster. Nowadays he paints pin-ups and hanging in his studio for inspiration he's got a print of Zoë's famous poster for the 1943 film, *The Outlaw* (see overleaf). It features the voluptuous actress Jane Russell, lying on a bed of hay holding a pistol. ➡

## Artist PROFILE

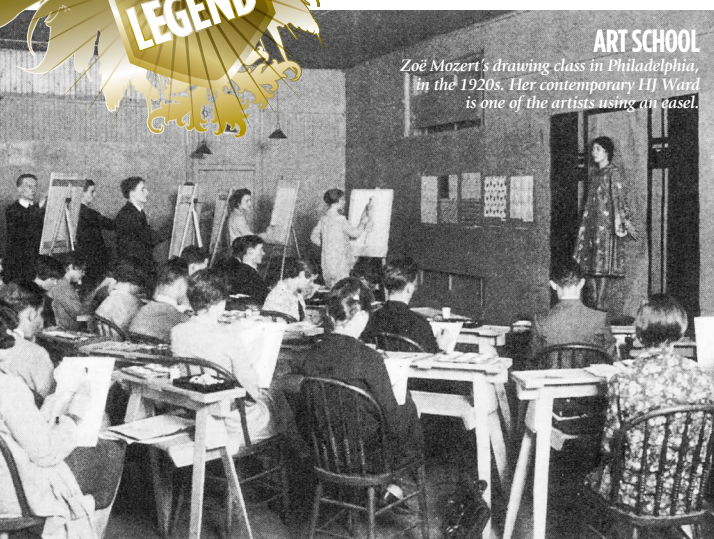
### Zoë Mozart



One of the top pin-up artists of her day, Zoë painted calendar girls in New York before moving to California and working for both the film industry and as a movie magazine illustrator. She passed away in 1993 aged 85 after a hugely successful career.

© Bettmann/CORBIS





**ART SCHOOL**  
Zoë Mozert's drawing class in Philadelphia, in the 1920s. Her contemporary HJ Ward is one of the artists using an easel.



**PULP ART**  
Here's Zoë's cover for the pulp magazine *Parisienne Nights*, January 1940, featuring her early signature style.



**TOP PARTNER**  
As Zoë's career progressed, her style grew softer, lighter and featured a greater level of realism, as seen in this golf pin-up.

© Swim Ink 2 LLC/CORBIS

TOP PARTNER



© Bettmann/CORBIS

### THE OUTLAW

After her move to California, Zoë painted the poster art for 1943 film *The Outlaw*. Jane Russell, the female lead, posed live for the poster. It just doesn't happen these days.

➤ "Her use of a cool blue edge light made a real impact on me," says Greg. "Zoë had an excellent understanding of light and colour. Her use of light made her paintings immediately stand out. She used vibrant colours that made her art very seductive."

Born in Colorado Springs in 1907, Alice Adelaide Moser studied art first at LaFrance Art School, and then at the Museum School of Industrial Art in Philadelphia. She was taught by Thornton Oakley who himself was a protégé of Howard Pyle. Another member of her class in Philadelphia was the pulp artist HJ Ward.

In the 1920s and 30s, Zoë would earn extra money to support her budding career by posing – nude or clothed – for other artists, including HJ. She appeared on the

cover of many a pulp mystery magazine. Her own career began to take off in the 30s and she started working under the name Zoë Mozert. Her entire family later followed suit, including her brother Bruce, who became a well-known photographer. Apparently, she chose the name after flicking through an entire dictionary of names, getting to the end and deciding the last one would do.

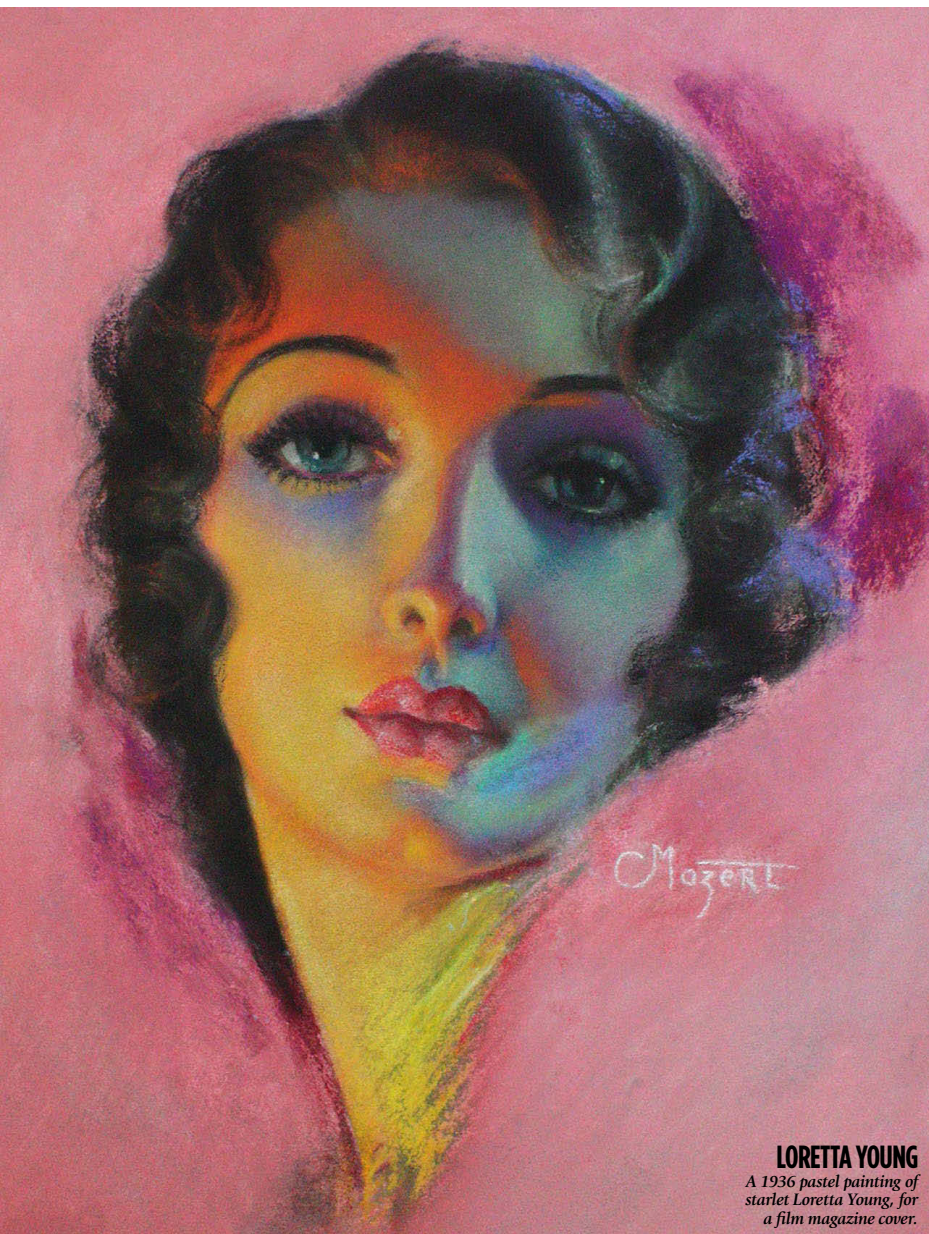
### A REAL COVER STAR

Working mainly in pastel, she was illustrating covers for magazines such as *True Story*, *True Romance*, *Screen Book* and *Night Life Tales*, as well as for the advertisers inside them. Maybelline cosmetics, Raleigh Cigarettes, Dr Pepper,

“By 1937 she'd painted over 400 pieces and the following year she judged the Miss America competition”



# ZOË MOZERT



© grapefruitmoongallery.com 2015

## LORETTA YOUNG

A 1936 pastel painting of starlet Loretta Young, for a film magazine cover.

Irresistible Perfume and Regina Hair Nets were just some of the products her glamorous women appeared to endorse.

By 1937 she'd painted over 400 pieces and the following year she judged the Miss America competition in Atlantic City. A fellow judge was James Montgomery Flagg, creator of the iconic Uncle Sam Wants You poster. Apparently, he tried to flirt with her, but she was more taken with fellow pin-up artist George Petty, whose work had influenced her own.

In 1942, she sold her first nude painting, and this drew the attention of Brown & Bigelow, publisher of saucy Mutoscope cards and nude calendars. She worked with the company for the next 26 years and became one of its top artists. Moving to California, she painted for the big motion picture companies, Hollywood magazines and Esquire.

From a young age, Zoë was aware of beauty and during her career she sought perfection. Early on, she would use her

brother and sister as models, and later got her assistants to pose. When she found features she liked, she would use them again and again in her paintings. Her brother had the perfect pout, for instance, and so it appears on the lips of women in several of her pictures.

Often, she posed for herself using either mirrors or photography. Perhaps it was her awareness of her own body that gave her art



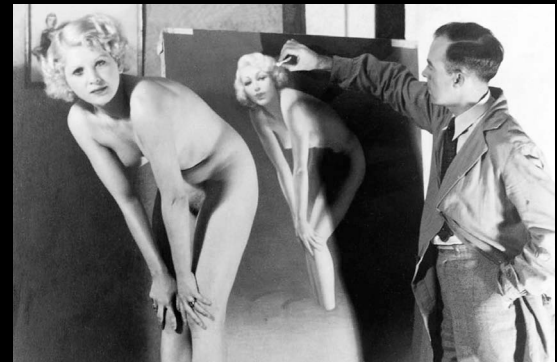
its edge says David Saunders, the author and art expert behind Pulpartists.com.

"Women and men both enjoy looking at themselves in mirrors, but in the art of Zoë Mozert her women are thinking, 'I look pretty cool today!' in a proud way. This seems to capture a happy self-empowerment feeling, rather than some of the other moods that are conveyed in other pin-up artists, such as ridicule, contempt or resentment," he says.

David has also noted that – by design – there's little implied narrative in Zoë's ➡

## ARTIST POSES FOR ARTIST

Zoë was aware of her own beauty and posed for other artists, including for top pin-up painter Earl Moran seen here in 1935.



## THE ULTIMATE MODEL ARTIST

By posing for other artists, did Zoë Mozert gain a greater understanding of her subject?

According to the history books, Zoë paid her art school tuition fees by posing for other artists and continued to do so even as her career began to take off. One of the artists she posed for was HJ Ward, whose work adorned pulp Western and detective magazines.

Zoë would pose for him in the mid-1930s. Although a brunette, she had platinum blonde hair during this period as seen on the covers for Spicy Mystery, Spicy Adventure and Spicy Detective that HJ Ward painted. She also posed for Earl Moran and it's possible that through him she became one of Brown & Bigelow's 'big four' pin-up artists.

"One of her biggest career breaks was modelling for Earl, a famous pin-up artist," explains pulp art expert David Saunders. "It's likely this was an important business connection for her. A few of the very best pin-up artists, such as Zoë, left the New York calendar companies and moved to California to pursue their careers in Hollywood."

In many instances, Zoë also modelled for herself. Later in her career, she was able to paint artwork for sale directly to private galleries. In 1959, aged 52, she painted what was reputed to be the world's largest reclining nude for the Red Dog Saloon in Scottsdale, Arizona, using her own body as the basis for the picture.



## SPICY, SPICY

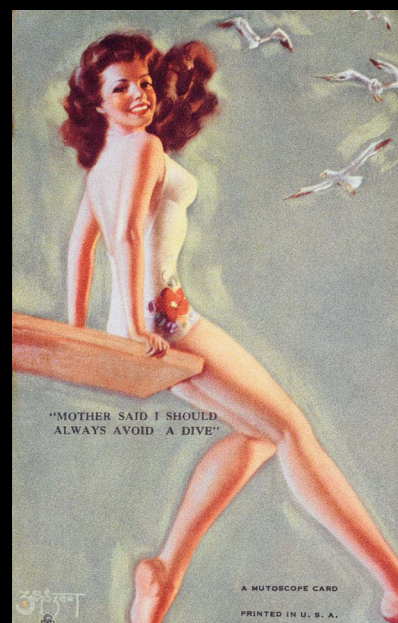
All of these magazine covers from the 1930s feature compositions that Zoë had posed for, painted by her art school classmate HJ Ward.





### DARNDDEST BREAKS

A doll-like glamour girl experiences a sudden strap failure, as frequently occurred on Mutoscope pin-up cards painted in the 1940s.



### DODGING AND DIVING

Cards like these became popular with US servicemen before and during World War II, and Zoë's name stuck in their memory.



### ADVENTURE

Fun, frolics and another broken shoulder strap. Note the excellent anatomy on the girl, but a bull that's far less realistic.

## HELLO, SAILOR!

From collectible cards to calendars, Zoë Mozert created demand for her work among US servicemen

During World War II, Zoë's art was used to raise the morale of American troops. Her paintings appeared on Mutoscope cards, which could be bought from vending machines. Occasionally, such cards would have comic strips on them, but largely they offered a pin-up girl accompanied by a mild, saucy quip.

One of Zoë's efforts features a girl in a see-through negligee looking at the telephone, which clearly isn't ringing. "There must be something wrong with my line," she thinks. In others, the model is doing some spurious activity normally the domain of men at the time, due to the war effort, such as scrubbing a deck, cutting the lawn or doing some car maintenance. Or, they might merely be adjusting their clothing in revealing ways.

Each card was signed with her distinctive mark, designed for her by advertising executive Doan Powell. After the war, she continued by painting nudes for calendars that were sold via mail order by Brown & Bigelow. Men, many of whom had served and would have known her work from the cards, would take the calendars on standing order every year to see her latest artworks. Both the cards and the calendars are still considered prize collectibles.



# ZOË MOZERT

## SCREEN BOOK

Zoë often painted covers for Screen Book magazine in the 1930s. This one features actress Carole Lombard.



## TITILLATION

Another failure of female clothing in a 1940s Mutoscope card by Zoë. The format gave the artist a huge audience.



© Mary Evans / Glasshouse Images



© Swim Ink 2, LLC/CORBIS

➤ pictures. Other glamour artists aimed for a lustful, pre- or post-sexual encounter intimacy. For the art historian, her images lean towards a classical notion of beauty.

## BODY OF WORK

David is the son of the legendary pulp artist Norman Saunders, who created the original Mars Attacks cards and illustrated hundreds of pulp magazines in the 1930s, 40s and 50s – at the same time as Zoë was creating her pin-ups. Norman always observed men and women and commented on their bodies. David believes Zoë had a similar eye for anatomy and appreciation of beauty.

"I was actually embarrassed Norman would confide such thoughts to me, and I told him so," says David. "He snapped out of his trance and looked at me. 'I'm an artist!' he said. 'This is my job! There is inspiration all around us, in beautiful women and handsome men and cute kids and fat old businessmen too!' That put me in my place.

"I suspect the same affection for human beauty may have inspired Zoë's work – the woman are empowered and not victimised or ridiculed. Some pin-ups by other artists emphasise a male-oriented attitude that's a mixture of begrudging admiration and

## “She had a wonderful way with attitude and anatomy”

resentment, characterised by the phrase, 'Women! You can't live with 'em, and you can't live without 'em!'"

When artists look back on Zoë's career today, what seems extraordinary is how successful she was in an industry dominated by men. At five-foot-nothing, she had a huge personality and worked extremely hard to realise her dream, which was simply to become a famous artist.

"It must have been difficult for her, at that time when there was more sexism than there is today," says Spanish artist Rebeca Puebla. "It's always inspiring to see women breaking into a world that's often dominated by men. However, she made her way showing beautiful and hot women in a way that was less overwhelming than male artists of the time. Maybe, as a woman, she had a different vision of how to represent women in the world of pin-up art."



## READY TO SERVE

Zoë painted this mildly suggestive sporting pin-up in the 1940s.

For Greg Hildebrandt, there's something to appreciate in her work even if you don't enjoy pin-up art per se. "She had a wonderful understanding of composition, attitude and anatomy," he says. "All of these things should resonate in any contemporary artist. But that doesn't mean that her kind of art – pin-up – is actually interesting to many contemporary artists. This is not a negative. Pin-up is just not for everyone. I would think anyone who looks at her art can appreciate it for the style." ●

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Fred Augis' bright cover image is just a taster of what's inside this month's sci-fi art special. Our workshop artists concept a spaceship, show a planetary expedition and paint a space-age priestess. We also talk to Stephan Martinière about his futuristic art.

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**Issue 107**  
April 2014

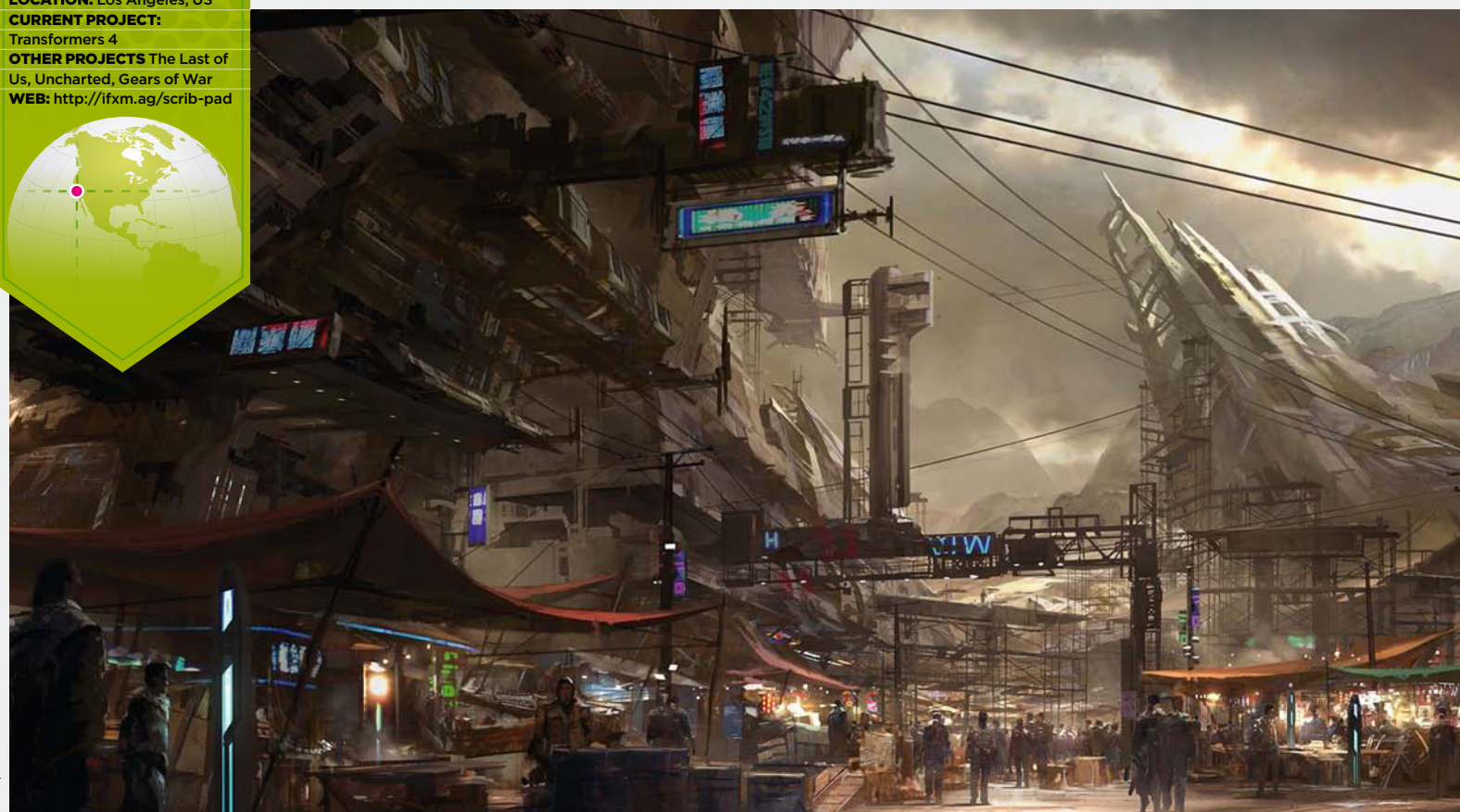
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\*Resource files are available from issue 85 onwards.



**LOCATION:** Los Angeles, US  
**CURRENT PROJECT:**  
 Transformers 4  
**OTHER PROJECTS** The Last of Us, Uncharted, Gears of War  
**WEB:** <http://ifxm.ag/scrib-pad>



© Respawn Entertainment

## STUDIO PROFILE

# SCRIBBLE PAD STUDIOS

From Transformers to theme parks, the LA-based scribblers don't believe in limiting their horizons

**A** studio with as many irons in the fire as Scribble Pad could never function under the vision and sweat of just one artist. But the conception of the organisation is certainly one man's plan – a plan that has come together in no small order.

West Coast artist James Paick was working full-time for a games developer eight years ago when his department buckled, and he faced a life of freelance scribbling. Once he set to work on a new portfolio, however, he realised he had greater ambitions. "I've always had a competitive nature," says James, "so my aim for the studio was to focus on design, and fun."



Since the first pads were cracked open in 2008, James and his growing team have

worked on some of the hottest titles around: "My first 'big success' with the studio was working with Naughty Dog on Uncharted and The Last of Us," says James. "But at the time I wasn't aware of just how big the franchises were going to be."

A different gaming juggernaut fired up concept artist Matt Zikry: "I worked on a Gears of War: Judgment strategy guide. The client requested we sketch specific drawings as if we were the main character, since the book was to be used as the character's journal. This forced me to get deep into the game world."



Giving each job the same level of devotion, be it an A-grade hit or a more risky venture, is central to Scribble Pad's success. "Every project we've taken on has provided a huge learning curve for all



© Spark Unlimited

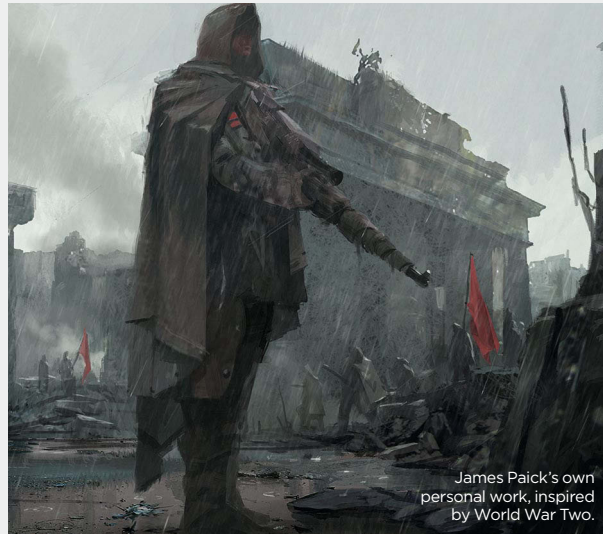
This cockpit concept layout is just one of Scribble Pads' numerous designs for futuristic FPS game Lost Planet 3.





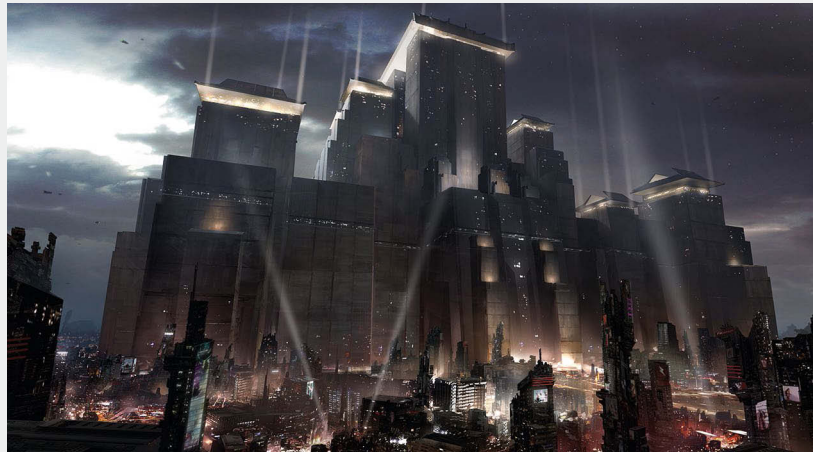
# SCRIBBLE PAD STUDIOS

Scribble Pad's art team put their collective heads together to come up with Titanfall's imaginative environments.



James Paick's own personal work, inspired by World War Two.

“Every project we’ve taken on has provided a huge learning curve for all of us”



© Respawn Entertainment

The art team wanted to give the establishing shot for Titanfall as much visual impact as possible.



Here's Scribble Pad's garage design for Ubisoft's driving game The Crew.

© Ubisoft

## JAMES PAICK

The studio's founder has a desire to please all-comers...

**Did you establish Scribble Pad Studios with any specific mission plan in mind – and if so, do you think you've fulfilled it?**

The mission behind developing Scribble Pad Studios was to become one of the industry's top design houses. It's taken quite a bit of blood and sweat by the team, but I believe we're definitely on the right track. The industry is constantly changing and new talent is greater than ever. We have to continue to develop ourselves, both as a studio and as artists, to surpass the never-ending competition on the rise.

**Do you find the day-to-day running of the company gets in the way of satisfying your creative urges, or does it all feel like play?**

Never have I felt limited by the studio's needs. Developing the needs of the studio is in itself one of the creative urges that I have. It takes a lot of effort to direct a studio, but observing the results and watching both the artists and myself grow delivers a very compelling feeling. There are times when having to handle other aspects of the studio intersect while working on a project, but in no way does that mean these matters interfere with my creative urges as an artist.

**What makes the output of Scribble Pad unique, when you look around at other studios?**

I would like to think we're very adaptable to all of our clients' needs. Since we understand the design process very thoroughly, we're not restricted to genre or subject matter. Designing for environments, or characters, or props, vehicles, weapons, science fiction, fantasy and so on, you know... it's all the same. Understanding our client's needs is the most important factor when approaching a design, and thankfully has enabled us to become very versatile.

**Do you have any more plans to work in film? If you could greenlight any one such movie project, what would it be?**

Scribble Pad Studios does have plans to work on some forthcoming unannounced films. It would be thrilling to greenlight an internal studio project. Being able to direct and art direct such a project would be an amazing experience. I love working in a team effort with all individuals focusing on the same goal. I feel I would take much pride in being able to coordinate such an effort, although I know it'll come with a heavy price.



Creative director James is the founder of Scribble Pad Studios, and has helped craft visuals for best-selling video games including Uncharted.

[www.scribblepadstudios.com](http://www.scribblepadstudios.com)



Terminator 4 Salvation  
- nobody's favourite  
film, true, but you can't  
knock Scribble Pad's  
vision of the future.



©Gary Goddard Group

➔ of us," says James. "There's more to this industry than just being able to paint. Every opportunity I get to design for a client, I dive in headfirst. The part that gets me the most fired up is the research phase – the moment I learn something new, I want to apply this new information right away!"

## EMPLOYMENT OPPORTUNITIES

James' vision is shared and supported by a growing team of talented designers, with further opportunities around the corner. "Scribble Pad is currently expanding both our internal departments as well as our client base," he announces, for any budding designers looking to relocate to LA.

Shepherding new recruits is art director Joy Lee, who adds, "Each individual is different and has to be catered towards.

One solution for one artist might not apply for another. I love being able to witness when another artist's light bulb turns on. We're competing against some of the best in the world, so this requires us to bring our



The best studios don't just display their own work on their walls, but art that inspires them.



A-game to the job every day. Of course, that doesn't mean we can't have fun while doing it. We're in a creative field after all, so if we weren't able to enjoy the process it would be very apparent in our work."

"Since we spend a lot of time in the studio, we made sure the environment feels like home," adds Matt. "The studio is filled with an incredible reference library, a lounging area, as well as a ton of toys, and we have 'game-day' on Fridays!"



"We're like a family here at the studio," agrees concept artist Shawn Kim. "I spend the most amount of my time with the people here both

The studio's eye for an atmospheric locale was exploited to the full for the latest Tomb Raider outing.

inside and outside. We've developed our relationships and known each other for so long that there really isn't another way to label it besides family."

With such a wide array of projects to get stuck into, it's tough to single out any one particular favourite creation, but James concludes: "It's always a great joy to see your design come to life in a game or film. A really fun one was the recent Transformers 4 film, Age of Extinction. Being able to witness your painting come to life in a film, in three dimensions, is still a really shocking experience. The Transformers team did a tremendous job translating my design, and really stayed true to the original painting I created."

Going from a scribble on a pad to a hulking 3D CG robot is quite a journey. But judging by the big names lining up to make use of the vision of James and his team, it will be far from the last. ●

“We’re up against some of the best, so we need to bring our A-game to the job”



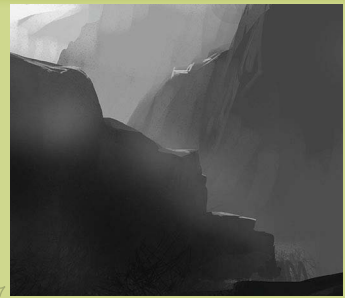


## PAINT STRIKING CHARACTER ART

James Paick finds time in his busy work schedule to illustrate a mighty and mysterious soldier...



Sometimes the leaps between stages of an image conjured up from imagination can be a surprise, even to the artist themselves. Here Scribble Pad's head honcho James Paick takes us through his painting process and reveals how he's able to bring a soldier to life, through a strong composition and the careful use of photo textures.



### Simple start

"I start paintings with a composition study. It's important to make sure you have a clear 1-2-3 read in the early phases of a painting. I also find it easier to start in black and white, focusing on the basics."



### Getting the scale

"Still black and white, I introduce my main figure as well as additional ones in the distance. The scale of the back- and mid-ground figures is important for the image if it's to have a believable sense of depth."



### Cool and sinister

"I start introducing colour and a base photo texture. I want the environment to have a cool and sinister feeling. The photos help to introduce base texturing, but it'll still require manual painting..."



### Adding detail

"With the main features established, I refine and add detail. I compare values and colours of certain areas. I zoom into the painting to capture a bit more detail in the main warrior's design."



## Waldemar Kazak

*This artist comes from Russia with love, and brings with him plenty of sketchbook fun along the way*

### Artist **PROFILE**

**Waldemar Kazak**

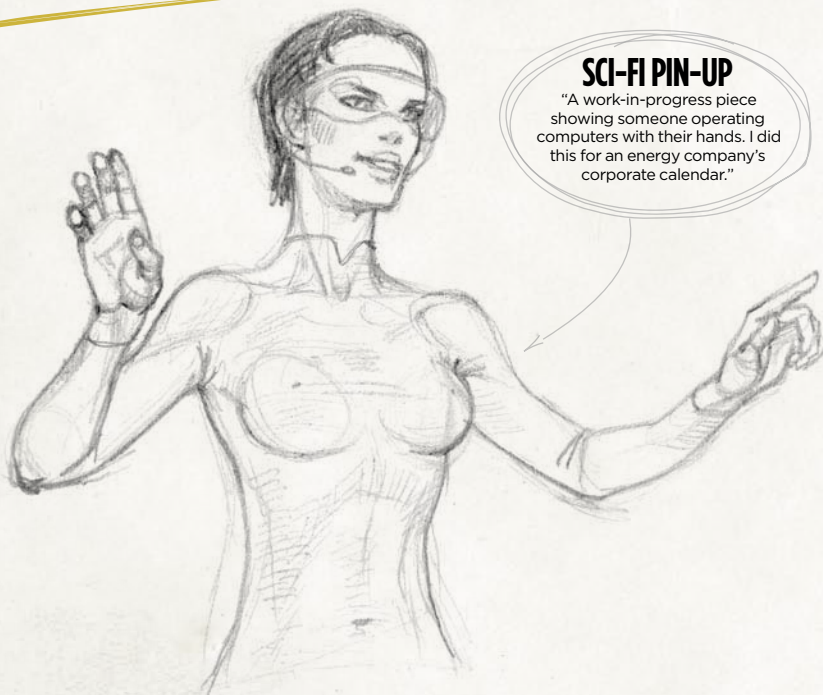
**COUNTRY:** Russia



Waldemar lives in a town between Moscow and St Petersburg. In 1994 he graduated from college with an art degree, then worked in book design. At the same time he produced packaging bottles for alcohol, but once he had enough of that he got in contact with an art director of a Moscow men's magazine and started a seven-year career as a magazine illustrator.  
[www.waldemarkazak.com](http://www.waldemarkazak.com)

### SCI-FI PIN-UP

"A work-in-progress piece showing someone operating computers with their hands. I did this for an energy company's corporate calendar."



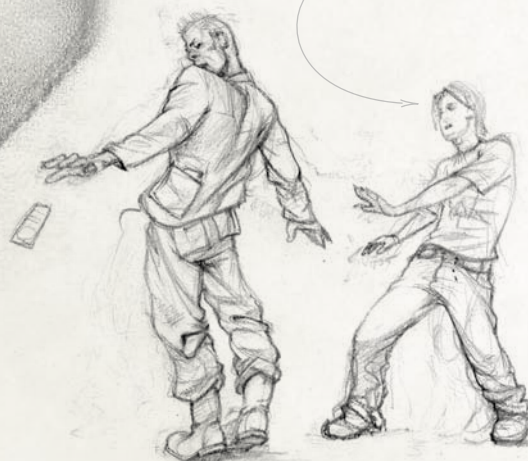
### APPLE PIN-UP

"Just a piece of personal art. Although I did have a playing card project in mind when I drew her."



### TWO MEN IN TIME

"Characters for an illustration in the book of stories about time travellers. The stories were set during World War II."







### BOUDICA

"I wanted to paint the queen of the British Celts who led a rebellion against the Romans."

### MAD CAT

"This was the development of an idea for some card art. The client worked at a factory that produced food packaging."



### MARS ATTACK

"You have to be very careful when wandering around an alien planet..."

"Be careful when wandering around an alien planet..."



# Sketchbook

## CATWOMAN

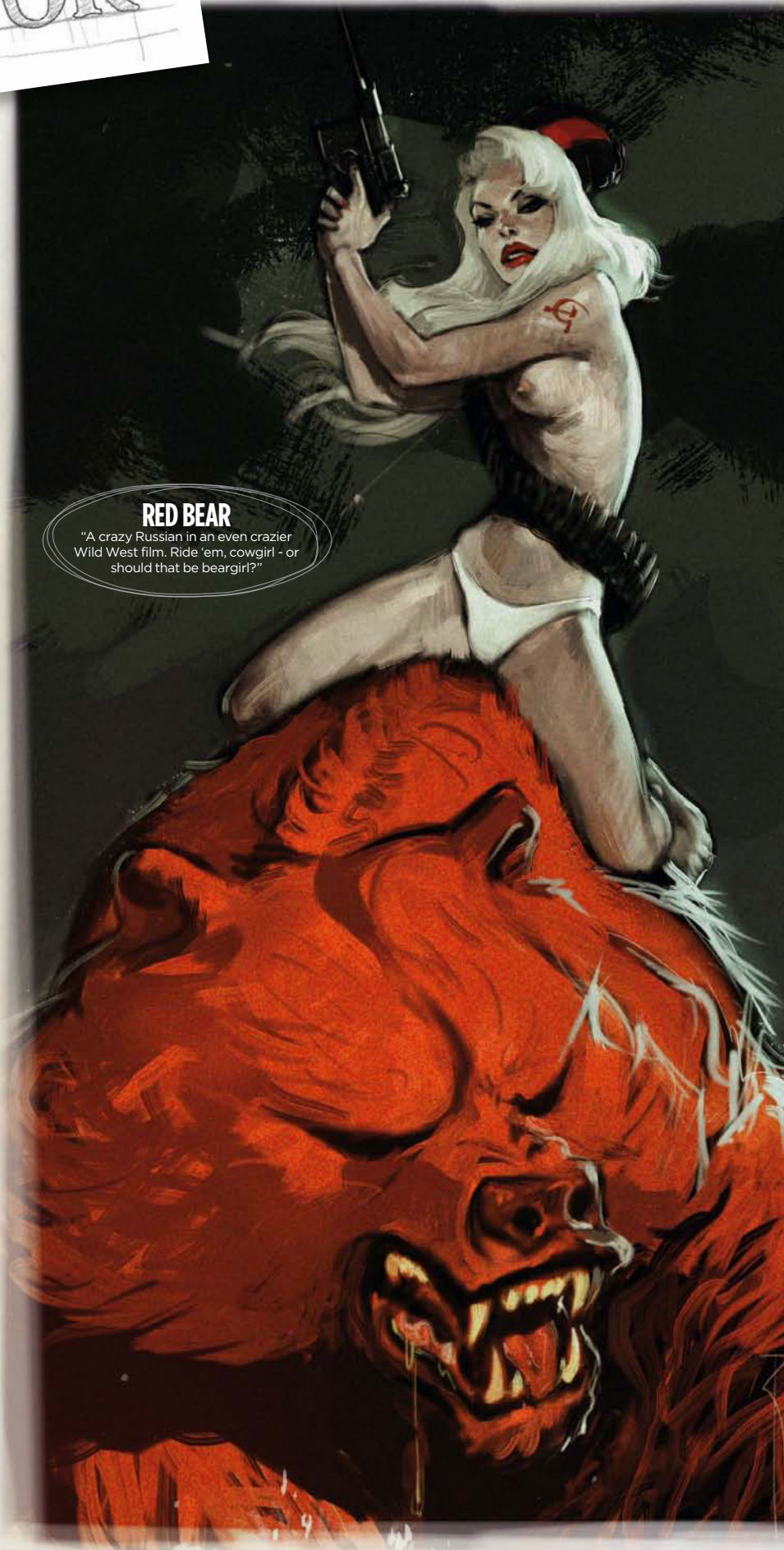
"This was a simple sketch for a petroleum company. I thought that making her catsuit resemble a coating of oil worked well."



"I thought that making her catsuit resemble a coating of oil worked well"

## RED BEAR

"A crazy Russian in an even crazier Wild West film. Ride 'em, cowgirl - or should that be beargirl?"





# sketchbook Waldemar Kazak

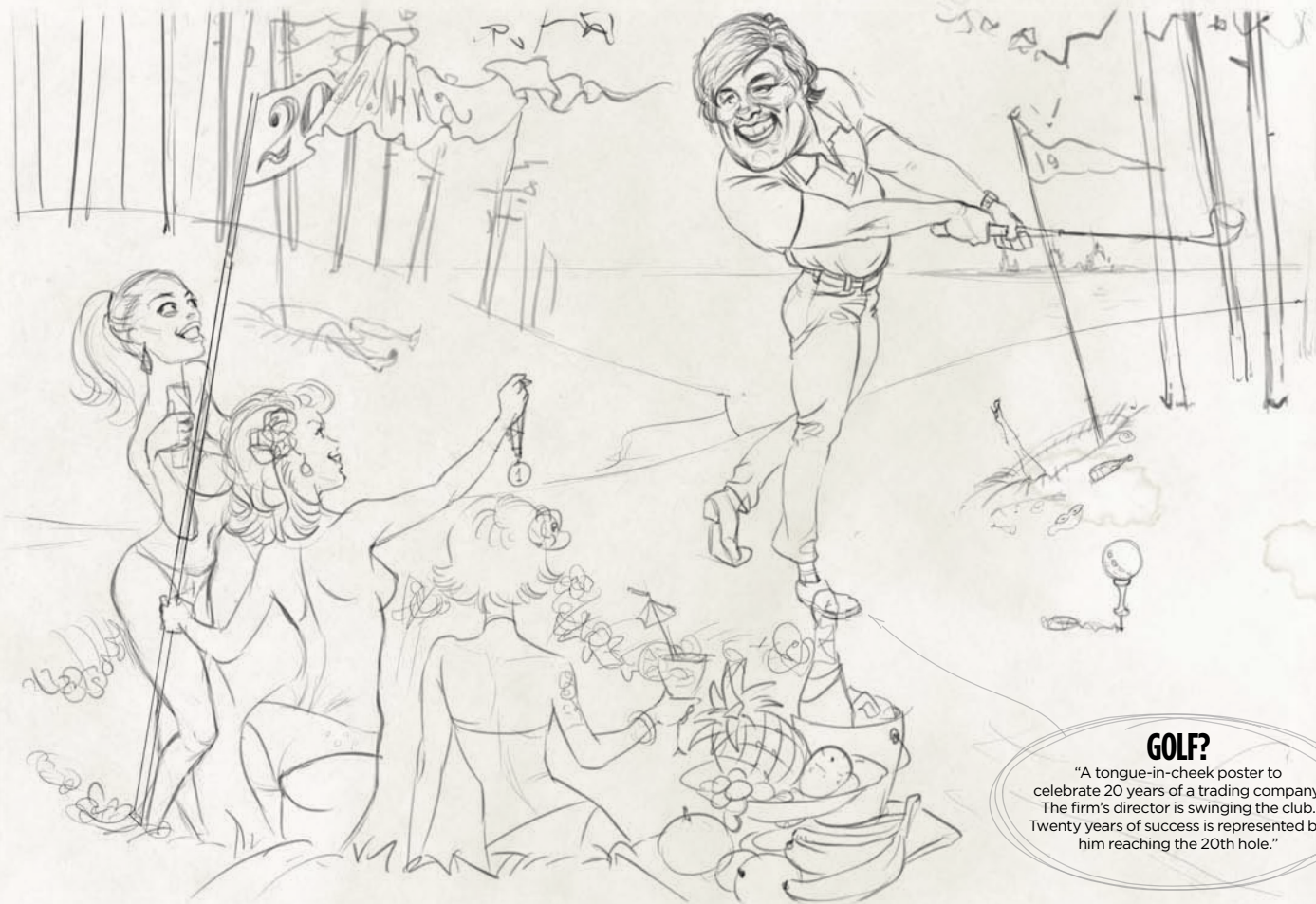


## POSES

"Here I just came up with ideas for a character image, to appear as part of an advertising campaign."

## GRINDER

"I drew this to highlight the work of proofreaders working in the publishing industry. It's inspired by the US illustrators of the 1920s and 30s, in particular JC Leyendecker."



## GOLF?

"A tongue-in-cheek poster to celebrate 20 years of a trading company. The firm's director is swinging the club. Twenty years of success is represented by him reaching the 20th hole."

Want to share your sketches? Email us with a selection of your artwork, to [sketchbook@imaginefx.com](mailto:sketchbook@imaginefx.com)

NEXT MONTH'S SKETCHBOOK: DYLAN TEAGUE





INSPIRED BY DIGITAL ARTISTS  
**ImagineFX**  
**MASTER  
ART**

**VANESSA LAKE**

Serge was "inspired by my friend Loopydave for the shapes," for this painting of the alternative model.



# ACTRESS GONG LI

This image of the Chinese actress features a new approach to lighting for Serge, and tones inspired by Denis Zilber.



## The Art of SERGE BIRAULT

The renowned pin-up artist talks about his legal background, his favourite models and his greatest creation to date



erge Birault is a great pin-up artist. From his first postings online in the early 2000s, his style of detailed, technical, painstaking art has won him fans on all continents – friends, too. Yet, for a long time the French artist was destined to inhabit quite another world, far removed from the latex-covered, octopus-fighting women he's synonymous with. Serge was going to be a judge.

He studied law for eight years specialising in work law, specifically working with disabled applicants. In his first role he was hired to fire a group

of other employees. "In my first meeting they said that they wanted me to work out how to sack them." Instead, Serge sought to help them out. "Two days later they fired me... Arseholes."

This was in the early 2000s. Serge had financed his law studies by selling paintings. All along he had built up his skills as a self-taught airbrush and acrylic painter. But he didn't enjoy selling his work. "I did big paintings for restaurants, that

**"I didn't want to give up my paintings – my babies. But my mother told me to"**

kind of stuff. I did some book covers. But I really didn't want to earn my way with my paintings and give them up. They were like my babies. But my mother told me to."

### WOMEN RULE, OKAY?

Born in Strasbourg, near the French-German border, Serge says that he enjoyed a good German education: "I'm polite. Well, I used to be." He's also quick to add that his mum was the key force in his early years. "My mother was a house cleaner, my father a sports teacher. It was very hard for my mother, she had several crappy jobs. My father was like the typical man: liked sports, liked beer... all that I didn't want to be. So my only role model was my mother and my sisters. I never



# ARTIST TIP

## LAYERING UP

"Use layers – lots of layers. They're very useful. You can organise your work more easily this way. A layer for your sketch, another for your flat colours, another for the volumes or highlights. I'm a layers maniac! I create hundreds for each picture."



### CORPUS DELICTI

Serge's art book has this image of his wife Chloe on the cover, getting to grips with an octo-pal.

➤➤ wanted to be this guy who talked bad to women. The violent guy... My mother wanted me to earn some real money. So I became a lawyer."

Having lost his job as a lawyer, he turned to teaching law for a year, banking enough cash to make a proper go at art. He used his savings to practise using Photoshop, 3ds Max and Flash. "I learned how to script in Flash. It was very trendy 10 years ago. I did websites in Flash animation, Flash scripting and sent it to a big company. I was hired two days after."

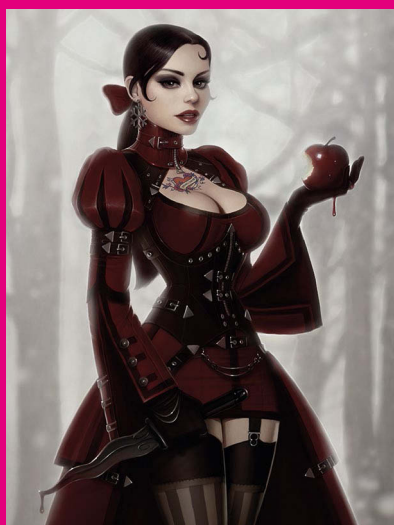
## AN EARLY LOVE OF CARICATURES

Talented as he is, Serge didn't pick up Flash and miraculously start banging out animation off the bat. He's been into art since his mum bought him Jean Mulatier's book of caricatures when he was eight.

"I met Jean a few years ago. Every time I went to Paris I saw him. He visited every exhibition I did and was the kindest person in the universe, curious about everything."

A few years after Jean's book came Hajime Sorayama. "He's the most

**"Even if it takes me 20 years, I'm going to learn how to create those shiny things"**



## SNOW WHITE

This, believe it or not, was a "soft light test", done in Serge's software of choice, Photoshop, back in 2013.

## MALYFICARUM

Right, a painting for Serge's exhibition that travelled from Paris to Montreal. The model is pin-up artist Maly Siri.



important guy in my development. When I saw his work I said, 'Okay, I want to learn how to do that. Even if I need 20 years, I'm going to learn how to make an airbrush create those shiny things!'

Dean Yeagle, Playboy art director and creator of the ditzy blonde pin-up character Mandy, was another influence. "He became the first guy to really aid me, help me in my career. He tried to find me contacts at Playboy in the US. He said, 'If you need something, I'll always be there.' He did the foreword for my art book, Corpus Delicti."

Aside from working in games, Serge has made a bustling side-line in teaching. ➤➤

## FUCHSIA

This image means a lot to Serge – but he won't say why...

"This was the first time I painted Fuchsia, one of my favourite models. I saw some of her photos on deviantART for the first time and I really liked the fact she didn't look like the models we're used to seeing on the internet. Her face is unique and difficult to draw. I did a lot of pictures of her after this one."

"The meaning of this picture isn't very clear and I don't really want to explain it. It's a very personal image. I tried to work like I used to do with my old traditional airbrush and once again I was influenced by my master, Hajime Sorayama. It features a lot of different reflective materials – it was quite challenging. The pig wasn't easy, either."

"I think I spent over 60 hours on the painting. But I'm still really happy with this one. It's not perfect and I can see a lot of mistakes now. But this picture is like an old friend to me."

## Serge Birault VITAL STATISTICS

"I'm a layers maniac!"

**Age** 39.  
**Place of birth** Strasbourg, eastern France.  
**Little-known**  
**Serge fact** Studied law to become a judge.

**Top five artists** Hajime Sorayama, Dean Yeagle, Gil Elvgren, Jean Mulatier and Jean-Auguste-Dominique Ingres.



**Pen, pencil, airbrush or a stylus?** A stylus and a 2mm Criterium mechanical pencil.  
**What was the first art book you were given?**

Jean Mulatier's book of caricature art.  
**Website** <http://ifxm.ag/sbirault>



# The Art of SERGE BIRAULT

## MARIA GIBSON

*This image of Maria, aka Fuchsia, is heavily inspired by Serge's hero Hajime Sorayama.*







### POISON IVY

This is "the first Poison Ivy of the year" for Serge. The artist has an arm full of Ivy tattoos, so we're sure it won't be the last.

➤ In 2014 he featured in about 10 or 12 art events. "I usually spend my time travelling all over the world. I'm only at home two weeks per month because I travel for workshop or classes. Now teaching is one of my favourite jobs."

### A GENEROUS NATURE

If you've met the artist at any of the workshops he does, you'll know it's no fluke he's met his earliest art heroes. Networking is a key part of any small, highly skilled, highly competitive industry. Generosity is even more important. "I feel I have to do this – I'm in a good position and it's quite easy for me to find a job. So I try to help a little bit, suggesting someone else when I can't do the work."

Meeting Serge at a digital art event is usually followed by him introducing three

or four artists he admires. "Yes, I have a lot of contacts. I have good relationships with nearly everybody. I don't know exactly why. I guess because I always try to reply to everybody's email," he says. "It's quite a small world. Everyone knows everyone, because we're all curious about what the other artists do."

As well as his legion of online friends, Serge has a "gang", a group of pin-up artists that admire each others' work, provide support, encouragement and, no doubt, healthy competition. ImagineFX readers should know them: 'Loopydave' Dunsten,

**"It's more about techniques than the final result. It's just: do the thing!"**



### MUSIC CHANNEL

Here Serge brings his masterly touch to a commercial piece for a French TV channel.



### FACEBOOK TREAT

Serge's Facebook page is filled with his art, like this unfinished festive piece from two years ago.

Shane Glines, Rebeca Puebla, Jose Alves da Silva, Daniela Uhlig, Aly Fell, Andrew Hickinbottom and Gary Newman (no, not that one). Take a piece of work by each of them and you've got some of the best pin-up art being created right now.

Serge has created in many mediums over the years: from Flash to airbrush, 2D illustration to 3D modelling and animation. But all this pales in comparison to his proudest creation. Soon after he started posting his digital art online, he and his wife Chloe Vandercramps had their first child. "So I said, 'Okay, I have to stop working and stay with my kid for one year.'"

Chloe worked and Serge stayed at home. "I didn't do anything else. Not a single sketch for one year! It was the first time in my life I didn't have the urge to paint or draw. I just wanted to be with my kid. It was, 'I can't create something better than this,'" he says, while acting out holding his first born aloft in both hands.



# ARTIST TIP

## LOW OPACITY

"Change Opacity manually and don't use Pen Pressure if you want very clean gradients. It sounds strange but give it a try. I work at a very low Opacity, below 20 per cent. Do several strokes and change the size of your brush."

## SASHIMI'S REVENGE

Get an insight into Serge's way of working (whenever he's got a spare hour or 80 on his hands)

"This is probably my most popular picture, but I don't know why. I worked in a very old school way. I chose my colour palette before I started and did very few changes at the end. My colours are a bit strange – I was inspired by old classical oil paintings, especially seascapes. All the darkest tones are purple, all the brightest ones are cyan and the middles tones are green. The contrast is uncommon too: no black or white.

I spent about 80 hours on this, because of the colours and because I changed my mind a lot, on nearly everything. I realise it's nearly impossible to achieve this kind of result with only adjustment layers, but it takes so much time to paint this way that I choose the easy way most of the time."



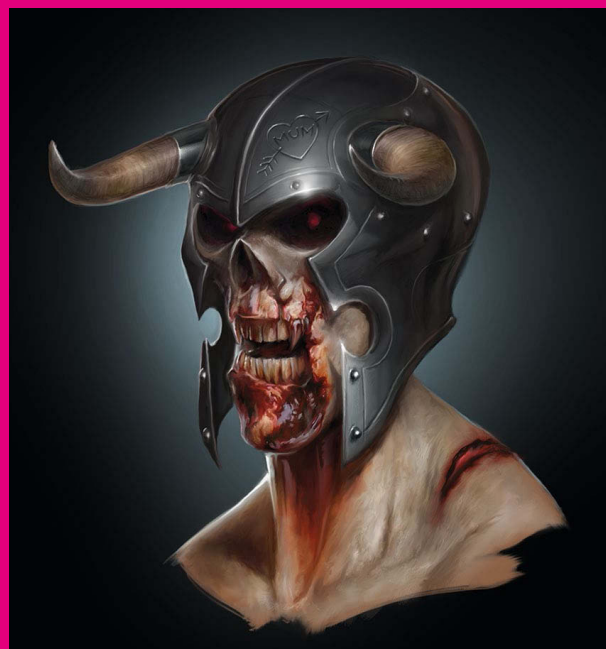
### NAILED IT!

One of Serge's oldest images (2009), and still one of the most popular, this is a commissioned piece, with a touch of Scarlett Johansson.



### OLD STYLE

Inspired by Rembrandt and Aly Fell, Serge emulates a candle-lit scene here.



### GAME ART CONCEPT

This horned beastie is one of the few 'day job' pieces of art Serge has shown – a rejected concept for a cancelled game.

"Then after one year I needed money, so I started teaching in a very crappy school in France – we have a lot of very crappy, rough, schools, very cheap, very money-strapped. I tried a few and thought, 'not for me'. Then freelance came, and little by little..."

### ALL ABOUT THE TECHNIQUES

Taking a year off from art may seem alien to a lot of readers. Serge is hesitant to even call himself an artist. "I think I don't want to be one," he laughs. "I'm more of a crafter. I came from learning to draw realistic things, the traditional airbrush. We're more about the techniques than the final result.

It's just: do the thing! I don't care about the final result, really. I don't fuck about."

This spills into every waking minute. Serge may not be easy with the title 'artist', but he's constantly switched on as one. "When I travel, not for my work, but for holidays, two or three days in I'm like, [clicks fingers impatiently]. In the restaurant I'm like, 'Can I draw something now?!' It's a curse. When my wife and I go to a pub, I'm thinking about reflection, the light on the glass. And she's thinking, 'Oh God, he's still working'. I can't understand when people say they really like painting. They're so lucky."

Though working at games studio Ubisoft Montreal, it's his pin-up art that we think of when we hear the name Serge Birault. Drawing sexy women has a long tradition, and though some may see the big breasts, the prurient poses, and declare, 'Sexism!', Serge really isn't fussed.

"I have statistics from my Facebook page and nearly half of the 'likes' are by women. When I did a workshop in Mexico, half the audience were women. I think this is the best compliment I can have. "I'm not sexist, I grew up only with girls. I have two sisters. Only my mother was there... I think one of the things is that I never paint victims. I can't do that. When I draw I try to do strong women. Not the victim. Women are stronger than men."



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Advice from the world's best artists

62



## This issue:

### 62 Create a retro pin-up piece

Cris Delara paints a cover portrait that harks back to the genre's golden age.

### 67 Start animating your fantasy art

Check out SketchBook Pro's animation flipbook feature, with Paris Christou.

### 68 How to paint the perfect beefcake

Loopydave has fun depicting a muscle-bound pin-up's unusual fishing method. Don't try this at home!

### 72 Develop an environment

A red ship flies above an icy sea in Andrei Riabovitchev's striking composition.

### 74 Portray a strong female pin-up

See how Julie Dillon takes a different approach to the pin-up genre, creating a beautiful, confident woman.

### 80 Boost your Procreate art skills

Gediminas Pranckevičius paints a furry fantasy creature on his iPad.

### 84 How to overcome creative block

Lacking inspiration? Painter's Mirror Painting tools can help, says Don Seegmiller.

68



74



84





# Manga Studio & Photoshop CREATE A RETRO PIN-UP PIECE

**Cris Delara** speaks the language of pin-up as she paints a portrait that harkens back to the golden age of the genre



## Artist PROFILE

**Cris Delara**  
COUNTRY: Canada



Cris is the owner of Cris Delara Studio, where she teaches. She also produces character concepts and art for comics, advertising, games, publishing and toys, and is a CGSociety instructor specialising in pin-up illustrations. <http://ifxm.ag/crisd>

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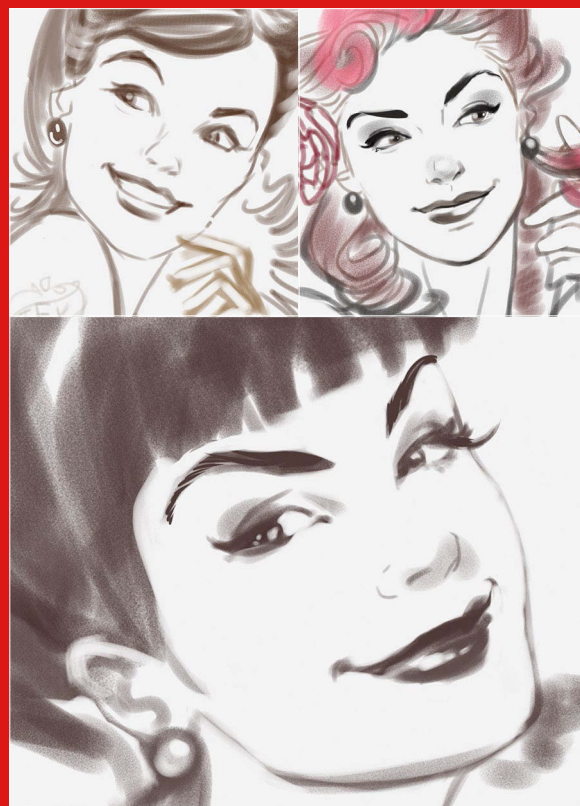
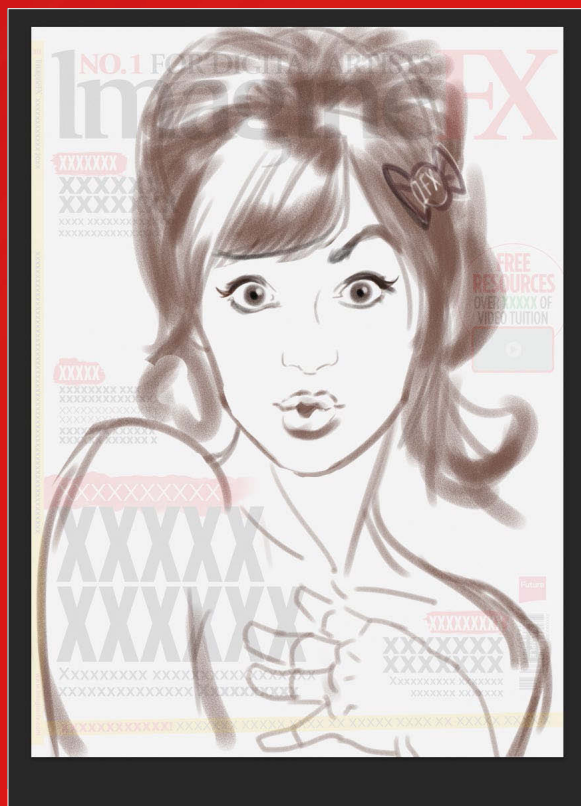
**T**his is a really exciting chance to combine two things I love in one project: pin-up art and portraiture. I was so pleased when I received ImagineFX's commission!

My approach is that the character should instantly tell the viewer how important it is to appear on the cover of the magazine, and be part of an issue dedicated to the subject of pin-up art. The woman's expression should reflect her pleasure at being the first thing readers will see when they pick up the magazine.

First, I present some options for the cover image to the ImagineFX team. Among them I have my favourite image, of course, and so I'm pleased that my primary choice is the one that's selected. It's like a present to me and I'm keen to convey that feeling in the image. That message should be transmitted by her eyes, by her smile and by her body movements (even if it's only a close-up). It should catch the viewer's attention because this is the genre's style and language – its power, even.

The language of pin-up enhances her physical beauty in many different ways. A pin-up character is charming, appealing and, most importantly, sends a message to the viewer: "Feel the joy, life is beautiful and full of energy!"

I have a fundamental rule that I've followed in all my pin-up art, which is that the eyes must talk. If her eyes don't talk then I've failed. And from my very first brush stroke I imagine her saying, "Hey! Look at me! I'm on ImagineFX! I'm the cover girl!"



## PRO SECRETS

### Learn make-up techniques

If you're keen to specialise in painting pin-up characters, I recommend buying a good book on how to apply make-up. It'll come in handy when you're depicting close-ups of your female models, which require you to paint their faces in detail.

### 1 Expression, attitude and language

A pin-up is more than just a sexy person. They're a sales person selling an idea, a product or lifestyle. They must have an eye-catching expression, exhibit a certain attitude and convey the language of pin-up, so the audience can recognise it immediately. To do all this, you need to get a balance between charming and sensuality. Producing a range of sketches is key.

### 2 Trying different sketches

I do several sketches for this workshop, all of them with an energetic expression and a touch of the sensuous, while mixing contemporary and vintage touches. A close-up shot is my preferred option. Sketching digitally saves a lot of time, because I'm able to quickly tweak the sketches until I'm happy with the character's expression.



# In depth Retro pin-up







## 3 Adjusting the mock-up

I send the sketches to the ImagineFX team. The one that gets the green light is adjusted according to their instructions: it's resized, some elements are changed in the composition, or even redesigned completely. I then do a speed painting, a mock-up version to gain a better idea of what the final image will look like.



## 4 Value studies and lighting

From this mock-up, I create a value study. This reveals the balance of light and dark on the actual colours that I'll use for the image. As you can see, even after the image is approved, the colour of the pin-up's hair is altered. I then render everything I can to maximise all the details on the image, which will be the base for my colour painting process.

### Shortcuts

#### Transform

Ctrl+T (PC)

Cmd+T (Mac)

Quickly resize or flip the elements of the image in Photoshop.

## WORKSHOP BRUSHES

### MANGA STUDIO

#### STANDARD BRUSHES: SOFT AIRBRUSH

I use this brush to lay down the initial flat colours of my painting.

#### SMOOTH WATERCOLOUR

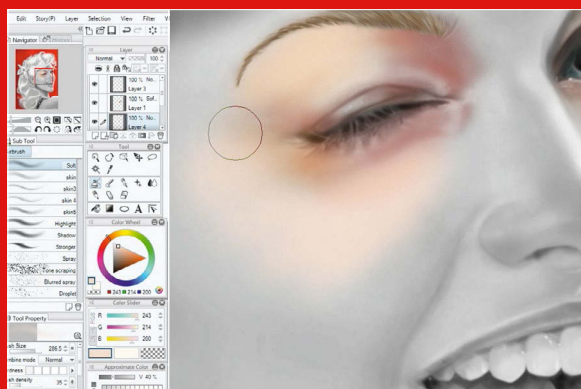
This brush enables me to blend colours to achieve a watercolour effect, and to create shapes and small effects, such as volumes and textures.

#### ROUGH PENCIL

For irregular and textured lines around lips and edges of hair, ears and inside the iris.

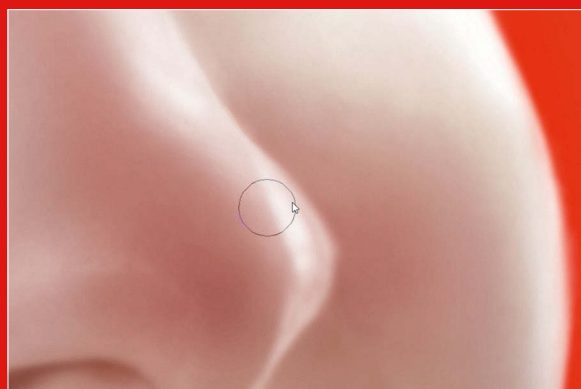
#### CUSTOM BRUSH: SKIN

I created this brush to help me depict skin with a natural and irregular surface. I use it on a low Opacity.



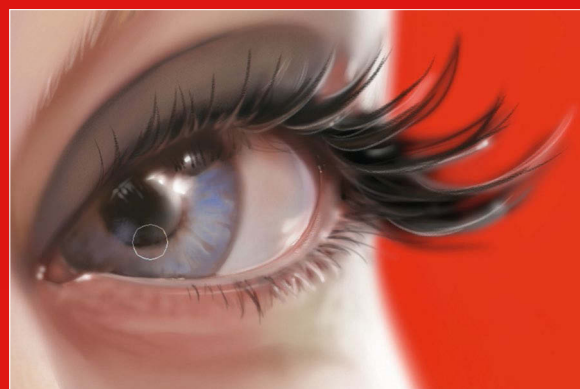
## 5 First colours on her skin tones

I import the value study to my new canvas as a Normal layer and then lock it to avoid painting on it. I create a Soft Light layer above this one, which acts as a transparency as I start painting the skin tones on her face, using an Airbrush tool. I don't use any texture effects at this early stage.



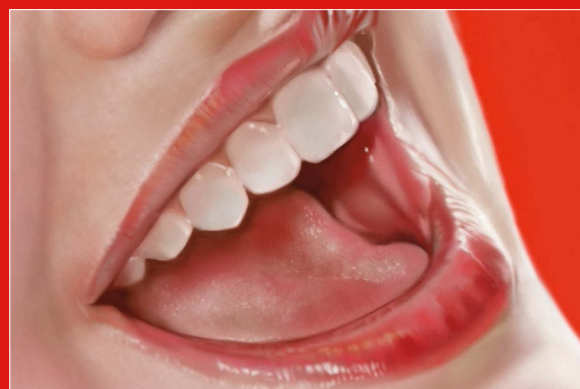
## 7 Painting the nose

I use the Soft Airbrush to make a start on the rendering of the nose, while paying attention to the light direction on the image and the temperature of my colours. I use the Transparent Watercolor tool to add more definition to smaller areas, such as the nostrils lines. I'm careful with the transitions among the colours, lights and shadows, because I want a natural look.



## 6 Eyes and eyebrows

To paint eyes and eyebrows I create a Normal layer above the others, set my brushes on a low Opacity (between 20 and 30 per cent) and use them on the spotlights, detailing the iris, and creating moisture effects and shadows. I use Manga Studio's Pencil and Rough Pencil, Soft Airbrush, Smooth Watercolor and a customised brush to add texture to the iris.

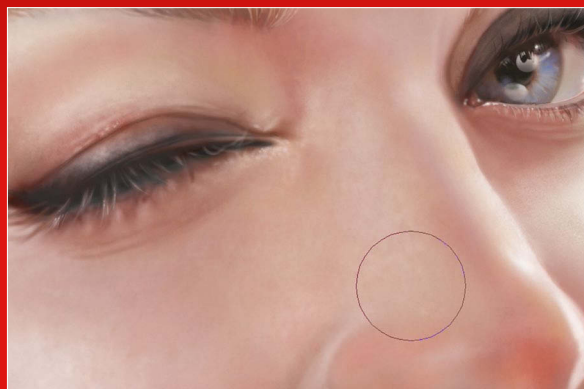


## 8 Appealing, natural lips

Following the main light source I spread the base colour (red), using the Soft Airbrush, on both lips. Between lips and skin there's a soft, irregular line, which I reproduce with the Rough pencil at 20 per cent Opacity. I use my customised skin brush for a natural texture effect. The Smooth Watercolor Brush from the Watercolor tool palette blends colour on the mouth.

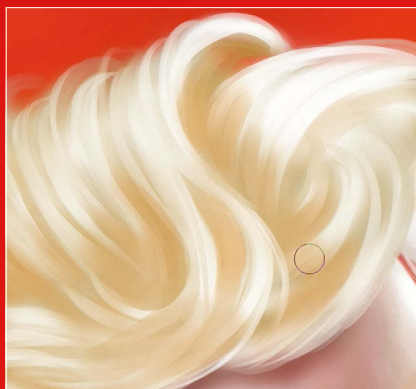


# In depth Retro pin-up



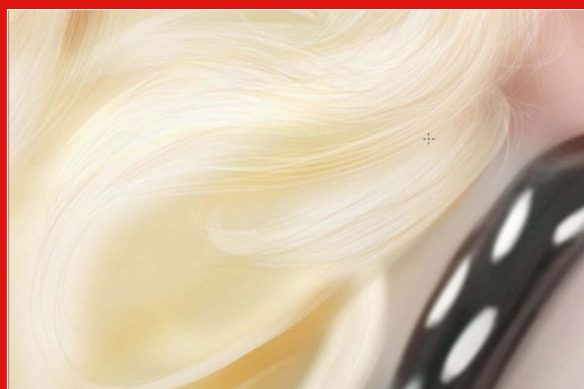
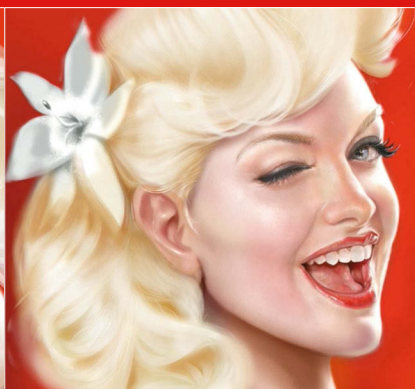
## 9 Introduce texture to the skin

I created the facial features and rendered the skin tones on adjacent areas to achieve better blending and transitions. These transitions give the face a non-uniform, natural look. The brushes used on this texture painting process are basically the Soft Airbrush and my customised Skin brush. I keep the Opacity of the brushes very low, around 10 per cent – a key requirement.



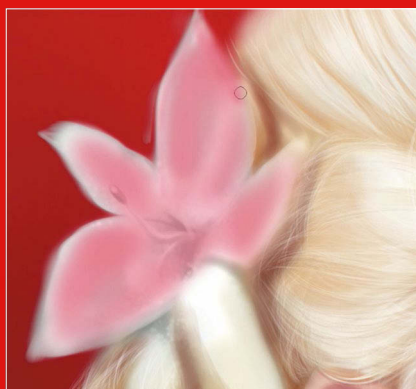
## 10 Starting on the hair

I select the Soft Airbrush in Manga Studio and paint large areas of the hair, and add light and dark areas to it. Then I define sections of the hair with the Watercolor brush. Now that my hair base is in place, I transfer the image to Photoshop and on a new Normal layer I start rendering the strands using the Soft Rounded standard brush. The aim here is to create a section of strands that I'll then apply some filters to, such as Gaussian Blur, Balance Color and Feather, to achieve a natural look.



## 11 Rendering the hair

I copy and paste this section of hair and modify it, so it looks natural. I don't render all the hair by copying and pasting the same area of strands, but this approach does save time. I'm using a standard Photoshop brush, on a low Opacity. It's crucial to paint with a soft, gentle hand when rendering hair. The smoother and softer your stylus strokes, the better the results.



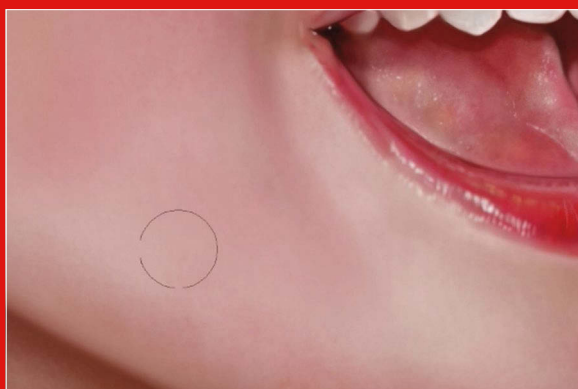
## 12 Painting the accessories

I switch back to Manga Studio and prepare to tackle the flower. First, using the Soft Airbrush I fill the flower's petals, marking the lighter and darker areas of my petals. Then, with the Smooth Watercolor Brush I give the petals more definition on their edges. I use the Rough pencil to create an irregular texture on the petal's edge, and use the Blurred Spray Brush to enhance the texture on the edge of the petals.



## 13 On to the earring

Next, for the earring, I select the heart shape from the Pattern tool and create it. Then I use the Free Transform and Mesh Transformation tools to adjust the shape of the heart so that it matches the angle of the ear. The Soft Airbrush helps to create volume, lightness and shadows, which gives the earring a plastic appearance.



## 14 Final adjustments

I spend time in Photoshop to check the details on all elements of my image, such as the shadows, lights and colour temperature. If necessary I enhance the rendering or correct them, ensuring that the overall image has a consistency about it. Once I'm happy that the lighting is correct, I put down my stylus. My pin-up is finished! ●



## PRO SECRETS

### Get a different viewpoint

In Manga Studio, it's possible to display an inverted version of your current image in another window. You can use this to chart the progression of the image, and gain a sense of how your elements fit in the overall composition.



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*SketchBook Pro*

# BRING YOUR ART TO ANIMATED LIFE



Learn the basics of the fledgling animation flipbook feature in SketchBook Pro 7, courtesy of our seasoned expert **Paris Christou**

**S**ketchnBook Pro 7's animation Flipbook feature can be considered a bit of an experiment from the program's developers. It's best to see the tool as a work-in-progress project, because while the brush tools and user-friendly functions are impressive, this new feature is still limited. But it's worth spending a little time investigating.

You can't export your animation as a video file and the layers system is very basic, but to be fair, this is the beginning of a feature that could very well lead to the next generation of traditional animation tools. For this month's article I'll guide you through the animation side of SketchBook Pro, reveal how to animate with the Flipbook, and explain how to handle the new layers system.

## Artist PROFILE

**Paris Christou**  
COUNTRY: Cyprus



Paris is a 2D Animator, Cartoon Illustrator and Teacher. He is

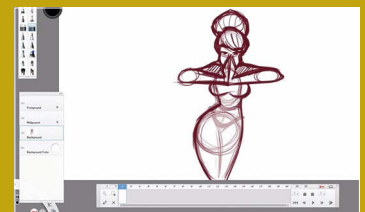
a full-time YouTuber best known for his cartoon pin-up character Cherry. Paris is also the Founder of ToonBoxStudio.com, a site that offers detailed cartoon courses.

[www.toonboxstudio.com](http://www.toonboxstudio.com)

## PREPARE YOUR ART FOR ANIMATION

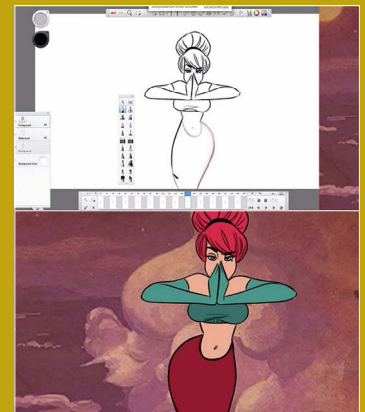
### A. Planning your scene

Plan out your sequence beforehand on paper. This will help you to figure out the timing and spacing of your scene. I like to sketch out thumbnails and keep this stage very rough and loose, which means I can focus on the poses and the silhouettes. You'll also be able to work out how many frames a sequence will consist of.



### B. Sketching

Because the layer system is very limited, select the mid-ground and start sketching out the rough animation along the timeline. Always refer back to your thumbnails and try to stay as loose as possible. Once you've completed the rough animation, take the Soft Eraser and gently erase 50 per cent of each frame to reduce its opacity.

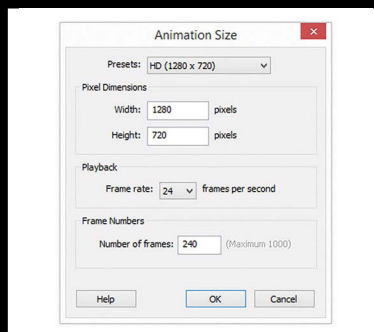


### C. Cleaning up and colour

Tidy up the rough animation by selecting the foreground and going over every keyframe along the timeline. This stage can take time and effort to keep the lines consistent: if you rush it, the forms will either expand or shrink. Once you've cleaned the frames, erase every keyframe on the mid-ground and add your chosen colours.

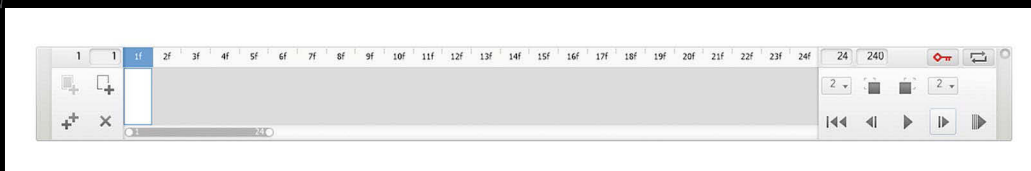
## 1 Set up your project

Select File from the main toolbar and choose New Flipbook. The project panel will appear with a range of properties to choose from. The presets are the pixel dimensions of your project, and you can also input the dimensions to create your own custom size. The next option is the frame rate or how many frames per second your animation will be. The final option is to decide how many frames your scene will consist of.



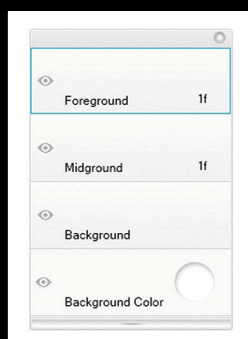
## 2 The animation timeline

The Timeline is a series of frames from 0 up to the amount of frames that a scene consists of. The animation is played back frame by frame along the timeline at the frame rate that you selected in the previous step. On the left of the timeline are the keyframe options to add and delete a key. On the right are the playback controls.



## 3 The Flipbook layers system

The layers system is very different from what you'll find in any other software. You can't add or delete a layer, but you do have three specific layers to use for your Flipbook animation. The background layer is a static layer across the timeline for you to draw and paint the environment of your scene. The fore- and mid-ground layers are related to each frame on the timeline.





Photoshop

# HOW TO PAINT THE PERFECT BEEFCAKE

**Loopydave** has fun with the pin-up genre, depicting a muscle-bound barbarian's unconventional fishing method. Don't try this at home!

## Artist PROFILE

**Loopydave**  
COUNTRY: Australia



David Dunstan, also known as Loopydave, began his

working career as a graphic designer before switching to the wacky world of freelance illustration – which, all in all, he considers to have been a pretty good move.

<http://ifxm.ag/loopy-d>

**GET YOUR RESOURCES**  
See page 6 now!

**T**his workshop will take you through the process of painting a little fantasy/sci-fi beefcake. Clearly this will be no study of metaphysical angst and search for meaning in the empty void of nothingness (unless you wish to read that into the final image – art is in the eye of the beholder, after all): the brief is for something fun, tongue-in-cheek, heading slightly towards caricature, all of which is a natural fit for my more painted style and usual approach to illustration.

For this tutorial I will use Photoshop as my software and paint with a mouse, but the principles will be pretty much the same whatever program, version or input device you currently prefer. I get puzzled looks about the whole 'paint with a mouse' thing, but it's a well-trained mouse, it doesn't eat a lot of cheese, and I've been working this way for so long, it's actually quite natural for me.

You'll need a basic understanding of navigating a paint program (Photoshop or whatever you happen to use), using

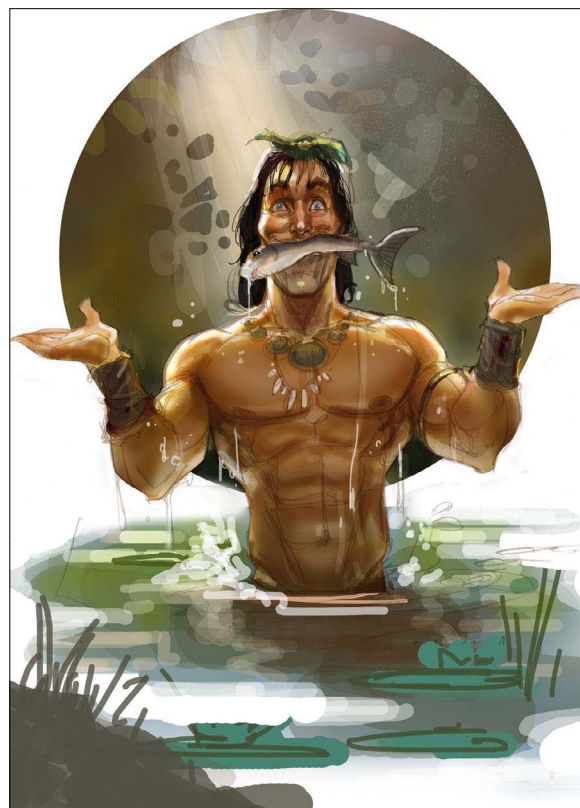
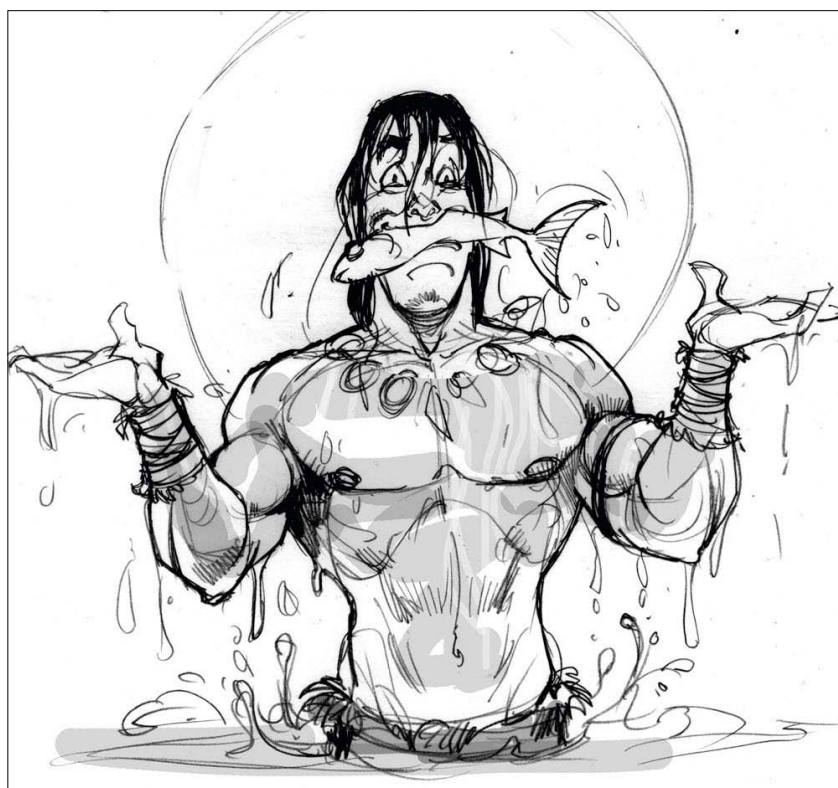
brushes, palettes and layers, as we will be playing with layers in this tutorial, demonstrating how they can be used in conjunction with colour overlays, for highlighting and other effects.

I will be spotlighting a few rules along the way, smarter ways to work, and most likely why I didn't actually follow my own advice properly.

Enough preamble, though... It's time for me to put down the potato snacks, flex my atrophied muscles, stick a fish in my mouth and get this beefcake thing rolling.

## 1 Concept/brief

I toy with a few quick pencil concept sketches and present multiple options. Occasionally, this means you end up working on an idea or design you don't like as much as another, but the clients here have discerning taste and impeccable judgement. We go with a barbarian or Tarzan-like character fishing – though it's also clear that when it comes to fishing, I'm pretty clueless.



## 2 Colour rough

My initial concept sketch ignored the most important rule of illustration – make sure your design works in the dimensions provided – so I rework it to the right proportions and add quick colour to visualise my lighting and palette ideas. My next step is usually a tighter sketch, but this time I decide to live dangerously and paint straight from my rough, working things out as I go. ➡



# In depth Perfect beefcake



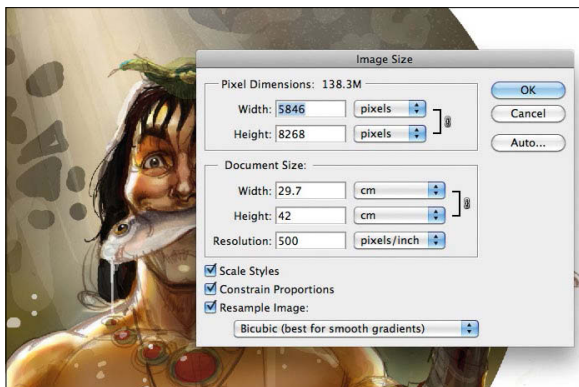
@lapydave15



## PRO SECRETS

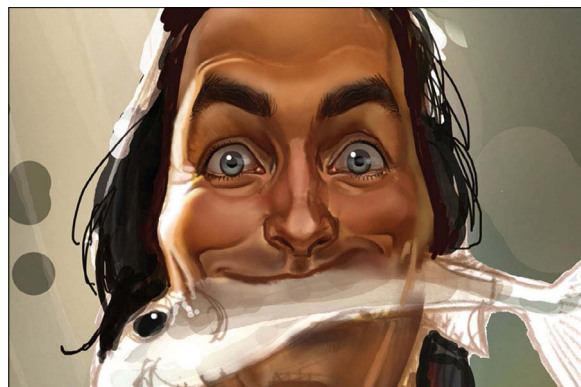
### Multi windows

Having multiple windows of the file you're working on (Window>Arrange>New Window for [Image]) enables you to work the finer details in one window while still being able to see how the image is working overall in another. Particularly useful for a detail junkie like me.



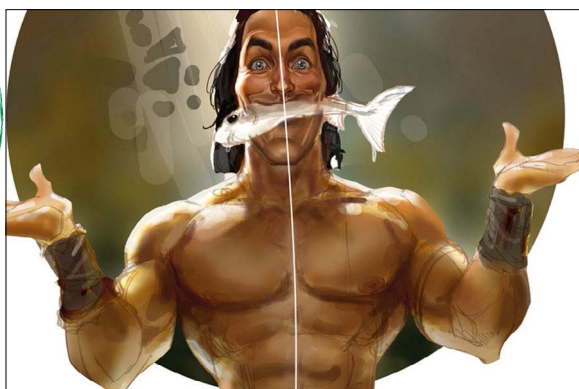
### 3 Before we get going

I scale my colour rough to nearly twice the A3 300dpi required before I start painting over it. It's always best to work larger than you need – finished art can always scale down, but scaling up causes image degradation. I now divide this rough into four layers: base colour, circular background, water and Mr Beefcake ('Beef' to his friends). I'll create many more as I work.



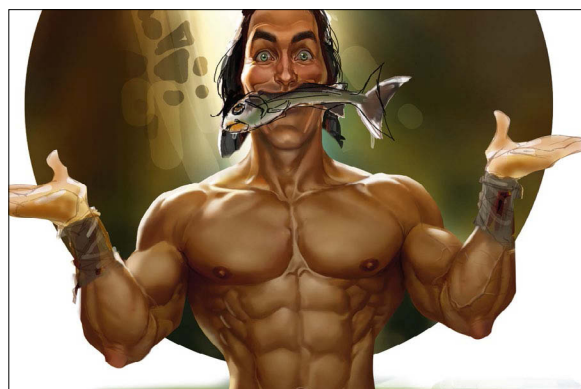
### 4 Face paint!

I start with the face, usually the focal point of a painting. I have a desk mirror, which, thanks to a fortuitous seating arrangement, has my reflection lit exactly the same as my rough. While I'm far from rugged and not what you'd call handsome, my face is serviceable reference for details. I have photos of other faces to help keep things both barbaric and good-looking.



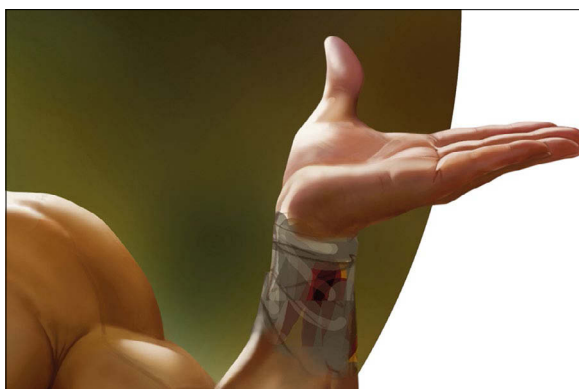
### 5 Asymmetry

The pose in this piece is quite symmetrical, usually a sure-fire way to make an image feel static or boring, so to counter this I'm emphasising the tilt to his body slightly more, as well as keeping the expression uneven. It's a good idea to check the image in reverse, particularly at this early stage, just to make sure things are balanced convincingly and not some optical bias.



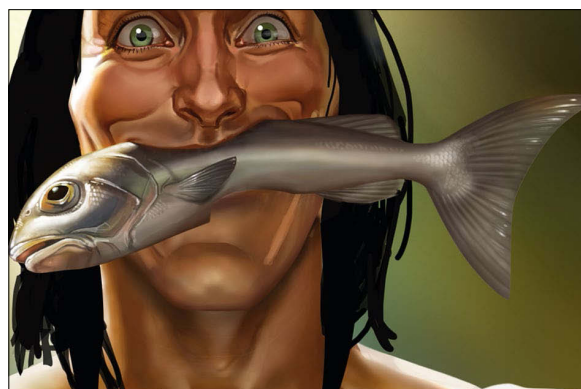
### 6 Work that body

Now all but the finest details on the face are done, I start to block in the body, painting directly on the Mr Beefcake layer. As the drawing I am working over is quite undefined, this involves clarifying the muscle groups and some fine-tuning of proportions. The palette is fairly limited at this stage, with only a basic acknowledgement of the character's environment.



### 7 Jazz hands!

I usually allocate a good portion of time to painting hands. They are detailed and necessary to get right. I'm using my own hands as a guide, which explains why these are looking particularly soft for a barbarian. Pay careful attention to colour – even Mr Beefcake here with his olive complexion will have lighter coloured palms and redder tones towards the fingertips.



### 8 Research your fish

Technical details are important – when I get them wrong, I inevitably meet someone knowledgeable who gets hung up on the inaccuracies. I know little about fish; the only ones I've put in my mouth were cooked at the time. I look at a lot of pictures but I like the shape of the fish in my sketch best, so I use my research just to add some authenticity. Fish experts, please do not email.

## RESOURCES

### WORKSHOP BRUSHES

#### PHOTOSHOP

#### STANDARD SOFT AND HARD EDGE BRUSHES

I use these for just about everything.

#### CUSTOM BRUSHES: SPOTS2

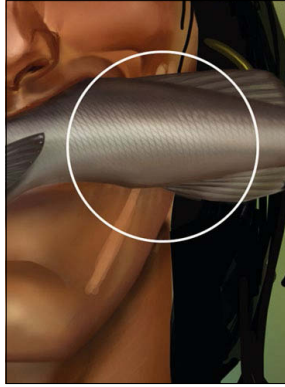
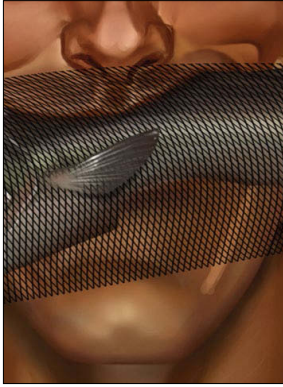
Good for adding a little skin noise and texture.

#### SAMPLED BRUSH 1

I use this for painting hair highlights. Much faster than a single pixel brush!

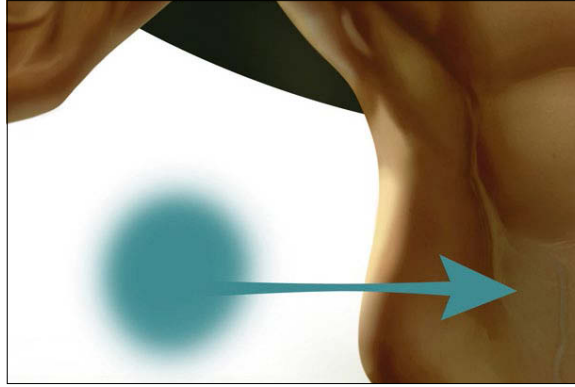


# In depth Perfect beefcake



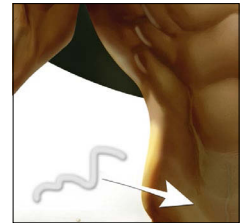
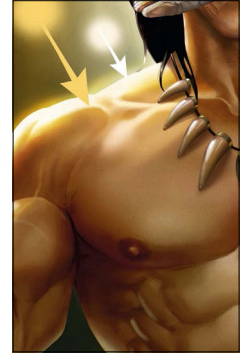
## 9 Applying scales to the fish

After giving Mr Beef some bling, I use lines to paint a fish scale pattern on a new layer (as shown). Next I use Edit> Transform>Warp to wrap this pattern around the fish. Then I Cmd-click the layer thumbnail to load it as a selection. Now I invert the loaded selection and, on a new layer, run a soft wide white brush over the middle of the fish. Instant fish scales!



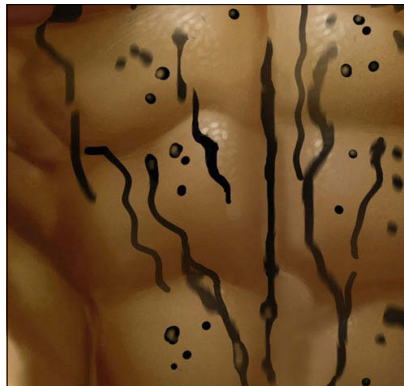
## 10 Glows and colour overlays

I create a layers folder called Glows, then on a layer in it I airbrush turquoise on the lower torso and lighter colours on the shoulders. I set the layer to Overlay and 50 per cent Opacity. Next layer I airbrush white on sunlit areas, repeat on a layer in yellow, and set both to Overlay to add glowing translucency to the skin. On another layer I add subtle water reflections on the lower abs.



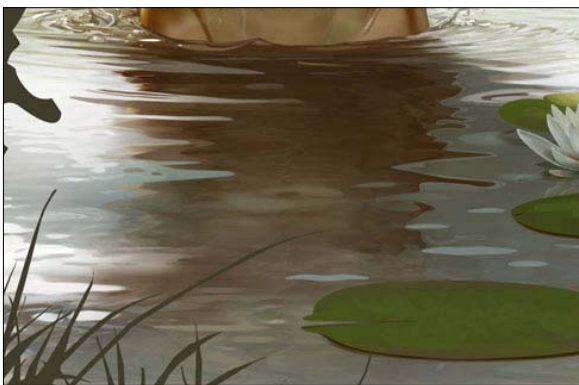
## 11 Glistening imperfections

Even Mr Beef has skin imperfections, so I use a mottled brush to add some subtle randomised noise over the flatter areas and lower face, then a hard-edged brush to add small creases and spots, particularly around the neck. For a glistening look, I paint smaller localised specular areas – but, as the primary light source is behind, just a few and as little patterns rather than flat whites.



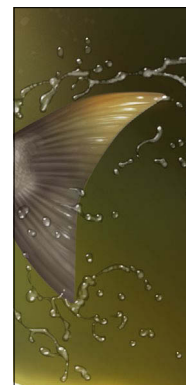
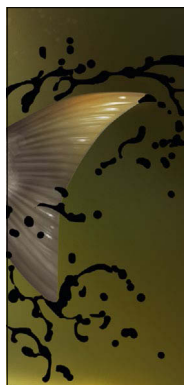
## 12 Riveting water rivulets

Now that I've added the glistening highlights, the next step in creating that wet (rather than just oiled-up) look is adding rivulets of water. On a new layer I draw some black stream lines down the body with a flat brush. Then I set the layer to Soft Light mode and 15 per cent Opacity. I add a few specular dots at the end of some trails on a new layer to simulate droplets, and voilà, Mr Beefcake is starting to look like he needs a towel!



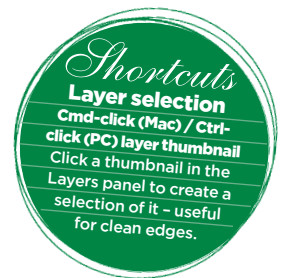
## 13 Water reflections

I paint the water area on a layer with a flipped Mr Beef for a reflection. I apply the Displace filter, using a noise image I've created that's had its Red and Green channels blurred in different directions to add some distortion. Now I go to Filter>Liquify and wiggle things around before painting over it to get a result I like.



## 14 Creating a splash

On a new layer, I paint splash shapes and droplets in a flat black with a hard-edged brush. With a soft brush, I erase most of the middle from the shapes, then set Layer Opacity to 30 per cent. On a new layer I add a light touch of white with a soft brush and specular highlights with a small hard brush. I step back to decide what I need to fix and finish, and it's time I got to the gym! 🍌





## Applying the Golden Ratio

You can see here that the top horizontal line of the Golden Ratio (the red line) matches the horizon line of this image. It's also explains why the main object – the flying ship – is so bright and saturated. Essentially, it's because the craft is slightly outside the main area of the Golden Ratio.



## Make use of clipping masks

I often use clipping masks when I paint or draw in Photoshop, because they speed up the painting process significantly. When I'm happy with the silhouette of the object I attach and clip a new mask to the top of the silhouette layer. And then, when I'm painting details and textures, I don't have to worry about my edges.



# Photoshop DEVELOP AN ATMOSPHERIC ENVIRONMENT



## Artist PROFILE

**Andrei Riabovitchev**  
COUNTRY: England



Andrei is a Russian artist working in the film and VFX industry. He's

painted concepts for Wrath of the Titans, X-Men: First Class, and Harry Potter and the Deathly Hallows Parts One and Two.

<http://ifxm.ag/Ariab>

**Andrei Riabovitchev** places a flying vessel in a wintery seascape, using a loose painterly style

**T**his piece is one I did in my free time. I always have fun when I sit down and do personal drawings, because they help me to escape from my busy professional life. When you're drawing just for pleasure you're totally free in your artistic decision making. You're like a writer, director and production designer all rolled into one. You have no boundaries or deadlines to restrict you. Instead, you can decide

for yourself how you can start the piece and when you can stop.

I've produced a fair few personal pieces of art over time, all on certain themes. This is from the series of drawings telling the tale of The Last Superhero. The basic setup is that a person with superpowers is desperately fighting to save humanity and the world. It's full of adventures, flying spaceships, battles, dangerous villains and beautiful landscapes. I would like to

think that one day I'll be able to publish this story.

I took inspiration for this picture from the ice-breaking ships that are often seen in the Arctic, whose red hulls make them stand out from their icy surroundings. I also remembered an adventure story that I read when I was a child, about little people who once made their boat fly. That's why, many years later, I decided to draw a red flying ship...



# Artist insight Atmospheric environment

## Maintain a rhythm

Rhythm exists everywhere and in a picture it creates a certain motion or living quality. You'll find rhythmical light and shadows on the snow, the floating chunks of ice, the clouds and the ship's dangling elements. These features all increase visual interest.

## Don't sweat the small stuff

If I zoom in on the snow of the icebergs you can see all of my brushstrokes. Everything looks pretty messy and sketchy. But from a distance it looks finished. What I'm trying to say is that when you think the picture looks finished, put down your stylus, rather than only calling it done when everything is detailed to the nth degree.

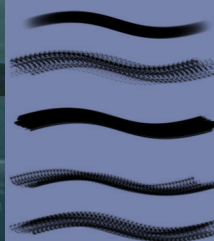


## RESOURCES

## WORKSHOP BRUSHES

### PHOTOSHOP

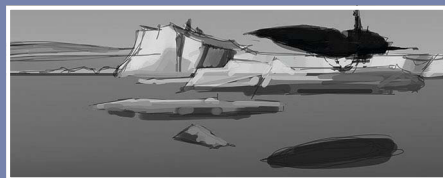
#### CUSTOM BRUSH: SNOW BRUSHES



My custom snow texture brushes help me to quickly paint the icy landscape.

## How I create...

# WARMTH AMONG THE ICE



## 1 Decide on the composition

I start the painting process with a loose thumbnail. I want to identify an interesting composition; this is the most important part of the process. If the composition's weak, even a well-rendered image will fail to hold a viewer's attention. A loose drawing with a strong composition is a powerful combination.



## 2 Add colour and light

Next I establish the colours and lighting in the scene. For this illustration I'll take full advantage of my digital tools and pick colours and light from a photo that I've found. I usually start with the sky, then paint objects closer to the viewer. At this stage I'm staying loose and not concerning myself with the details.



## 3 Identify the focal point

Before adding details, it's important to identify the primary object or focal point. I often use the Golden Ratio to help me highlight my main rendering area if it's a busy composition. Usually, this area should have the most contrast and the most interesting silhouette. The main object here is – unsurprisingly – the flying ship.





Photoshop

# PORTRAY A STRONG FEMALE PIN-UP

**Julie Dillon** takes a different approach to the pin-up genre, as she depicts a beautiful, confident woman in an engaging fantasy setting

**Artist PROFILE**

**Julie Dillon**  
COUNTRY: US



Julie is a Hugo Award-winning freelance sci-fi and fantasy artist who hails from northern California.  
[www.juliedillonart.com](http://www.juliedillonart.com)

**GET YOUR RESOURCES**

See page 6 now!

**F**or this workshop, I'm going to show my process in creating my Earth Guardian illustration in Photoshop. I'll explain how to use colour, composition and posture to help convey a feeling of beauty, bounty and wholeness.

I love painting happy and beautiful women and girls, and when I think of pin-up art, I want to see someone who's beautiful, but also looks like she has a life beyond simply posing for the viewer. I

want her beauty and attractiveness to not rely solely on how much skin she's showing. There's nothing wrong with a little cheesecake, but as is the case here, I'll often want to try something different.

As I brainstorm ideas, I know right off the bat that I want to paint something that feels warm, lush and full of life. I'll use bright, warm colours, and work on a composition with lots of balanced energy and big, rounded framing elements. I'm keen to give the character a confident

posture and full figure, and fill the composition with natural elements.

I'll show how I set up the piece and explain my thought processes regarding the character's design. I'll detail my method of adding colour to a sketch in a way that enables you to add vibrant colour without sacrificing the detail of your sketch. I'll also show you that it's okay to rework an area that isn't coming together, and why it's helpful to keep a copy of your original sketch to refer back to.



## 1 Initial gesture

I start off by figuring out the basic gesture and composition of the piece, sketching directly in Photoshop. I knew going in that I want to have her look confident and powerful, but not aggressive, so I try to make her posture reflect that: her shoulders are set back, her back is slightly arched, and her eyes are locked confidently on the viewer.



## 2 Developing the concept

I want her to be a mix of a warrior and an earth goddess, so I sketch in armour on one side and a magic staff on the other, and roughly outline plant forms and a curving tree in the background. I've given her a dress, but it's a dress that looks comfortable and natural on her. I want her to look comfortable and capable of handling herself while still being beautiful. ➔

**PRO SECRETS**

**Get adjusting!**

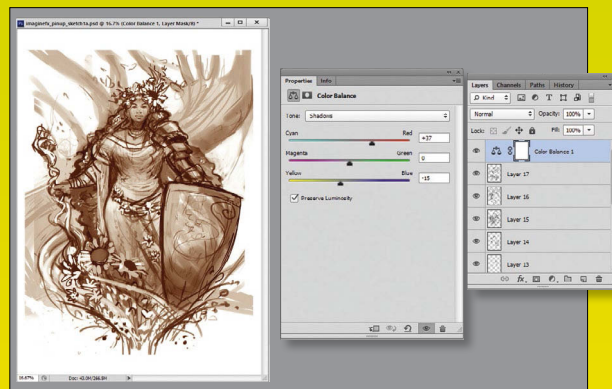
Adjustment layers are your friend. Use Color Balance and Levels in particular to fine-tune your colour and tone. Because the adjustments are on a separate layer, they aren't permanent; you can turn them off and on, and gauge if you like your artwork better with or without them. Try putting a Hue/Saturation adjustment layer with the Saturation set to zero, to check the greyscale version of your piece, in particular to see if the light and dark tones look balanced.



# In depth Strong pin-up







## 3 Refining the sketch

I add more details to make sure I've got a pretty solid idea of where I want to go before I start applying colour. I give her a crown of flowers, as well as flowers at her feet and waist, and start to indicate that her staff is formed of swirling vines. At this point I've got most of my major elements indicated – although not fully detailed – so I'm ready to start colouring.

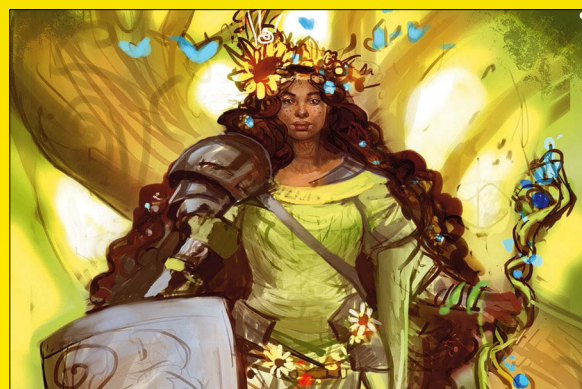
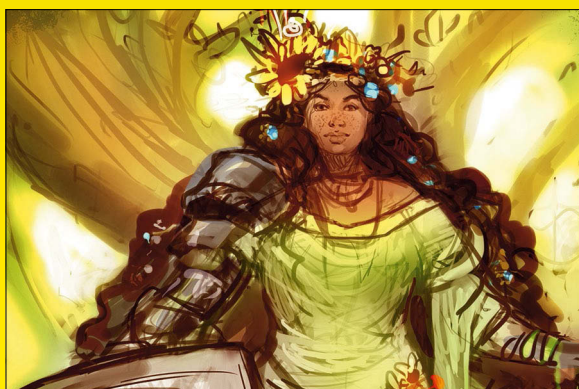
## 4 Tinting the sketch

I tint the sketch to a warmer colour, because I know I want this to be a warm colour piece overall. To do this I go to Layer>New Adjustment Layer>Color Balance. This creates a new layer that enables me to adjust the colour of the piece. I play with the sliders on the midtone and shadow tones until the sketch is a colour that I'm happy with.

### Shortcuts

#### Rotate View

R (PC & Mac)  
This enables you to rotate your canvas, so you can work on your composition at different angles.

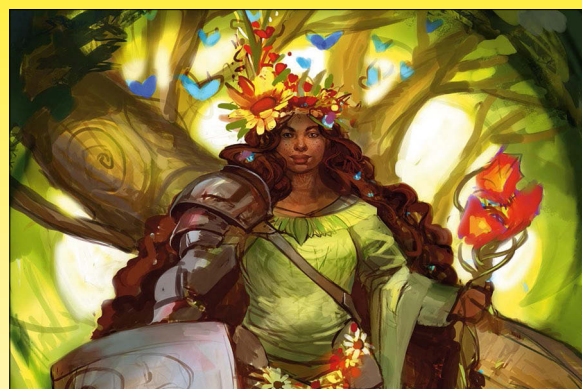
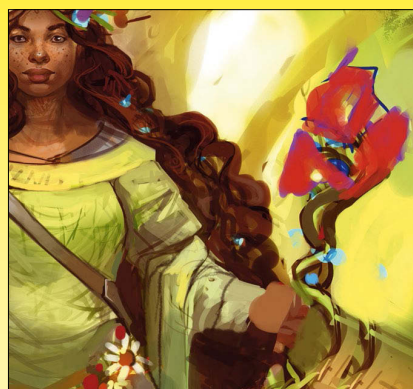
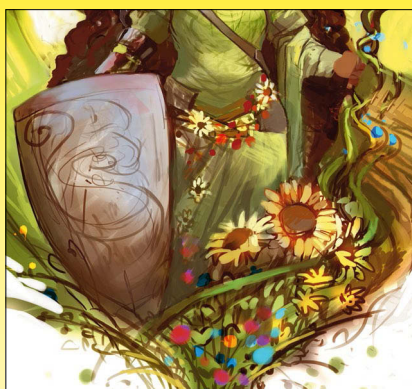


## 5 Adding colour

Now I start adding in the actual main colours. I create a new layer and set its Blending mode to Hard Light, from the floating layer window. This enables me to add bright, rich colour to the sketch without losing the details of the sketch. Using a standard circular brush, I quickly block in my areas of colour. I want the colours to be warm, bright and fresh.

## 6 Beginning to paint

After adding the base colour, I create a Normal blending layer and begin to paint. My brush's Opacity is set to 100 per cent, and the flow is set to between 15 and 20 per cent. I tend to work on the overall image in bits and pieces, rather than completely rendering one area at a time, because I like to see the overall look develop as I go along.



## 7 Developing Ideas

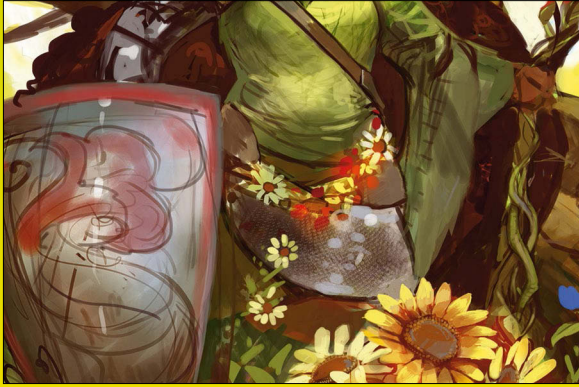
I really like the contrast between the character's armour and the surrounding greenery, so I push it a little forward by adding even more flowers, particularly on her staff. I'm not too sure about the blue butterflies at this point. I like all the dots of colour that they create, but they may not work in this particular colour scheme.

## 8 Rethinking areas of the piece

I notice in the previous drafts that her expression was beginning to look a bit dour, which is not what I want, so I start to work on it a bit more. I experiment with giving her a layered skirt, possibly with more chainmail elements. I also start playing with the idea of having the canopy of the tree look a little more stylised and become an encircling border form.

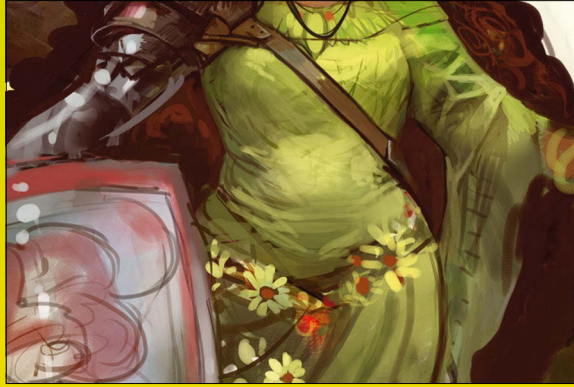


# In depth Strong pin-up



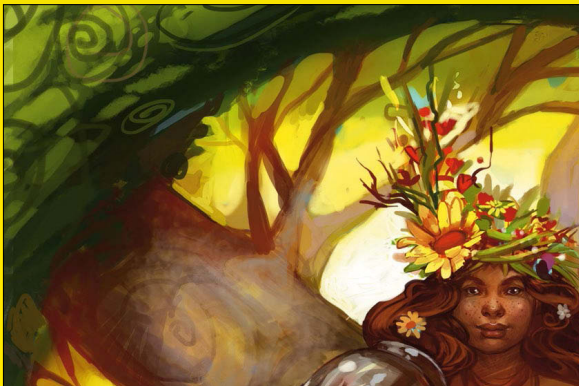
## 9 Flowing dress lines

I expand the canvas slightly, which enables me to bring fabric from her dress down in a little decorative sweep. It isn't necessary, but I like the way it looks. Throughout all this, I'm refining the details further across the whole of the piece, without zooming in on one area too much.



## 10 Evaluating my progress

At this point, I take a step back and evaluate how things are going. I look at my colour sketch from step five, and realise that my current draft is missing some of the things I really liked from the initial sketch: her dress style, the tilt of her hips, the angle of her arm and her facial expression. I make some changes to the newer draft to get back on track.



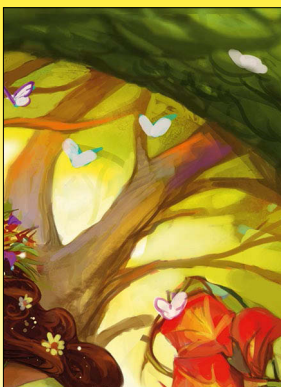
## 11 Fine-tuning the details

The circular forms of the tree frame the piece and give it some energy and movement, and the flowers are adding a lot of fun detail and bits of colour. From here, it's mostly a matter of fine-tuning of details, colour and tone. I notice that the tree is a little dark and heavy, so I make a note to lighten it up.



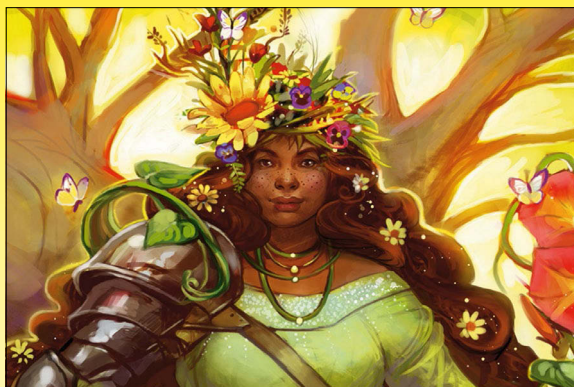
## 12 Minor composition tweaks

I always make sure to take a step back and evaluate the entire image as a whole. When working, I frequently make minor adjustments to the way the image sits on the page, either to tighten in and focus or shrink down areas to give them more space. With this piece, I feel that adding a little more space on the top is necessary, so I make a bit more room for the tree.



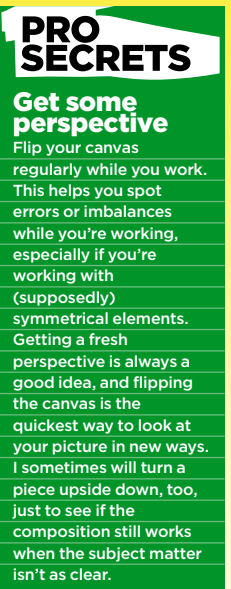
## 13 Finessing my colours

I do a stylised treatment on the leaves in the tree canopy, because the overall tree shape is already pretty stylised. I add white butterflies, because the earlier blue butterflies didn't mesh quite as well with the overall colour palette, but I still want small floating elements throughout the scene. I add in a vine curving over her armoured shoulder, and fill in more details throughout.



## 14 Finishing touches

I add some backlight glow around her hair and face from the sun behind her, and I lighten some of the harsher shadows to help keep the piece looking bright and warm. I like the way it looks overall, so I call it done. 🍀







Next month in...

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### **Colour and shade**

Expert advice from Jeremy Vickery on colouring a scene the correct way every time.

### **Sketchbook**

The gloriously detailed doodles from the pencil of illustrator Dylan Teague.





# Procreate BOOST YOUR PROCREATE ART SKILLS



**Gediminas Prancevičius** juggles lighting and composition on an iPad, and depicts a furry critter

## Artist PROFILE

**Gediminas Prancevičius**  
COUNTRY: Lithuania



Gediminas gained his basic art knowledge at Vilnius

Academy of Fine Arts, specialising in frescos. Today he works as a freelance digital artist in various fields.  
[www.gediminas.com](http://www.gediminas.com)

**GET YOUR RESOURCES**  
See page 6 now!

**W**hen I bought an iPad with a Wacom stylus I realised that my studio could be almost anywhere. These days I can work in a café, where I don't have to pay rent and meals are prepared right there. Painting outdoors isn't particularly comfortable, though, because of the light reflections, but the car can be very comfy. It's liberating stuff!

Working on the iPad is intuitive, and it's easy to get to grips with its creative

apps. I particularly like Procreate because all of its tools are very focused, convenient and clear in their function.

The only extra thing you might need is a decent supply of inspiration. Nowadays, there's an overload of information and it's very difficult to pick out the gems from the junk. One of the best ways is to visit masterpieces on show in galleries and museums – but the zoo or aquarium will do just as well. Reading books also enriches the imagination.

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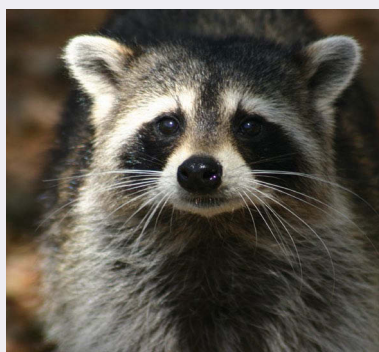
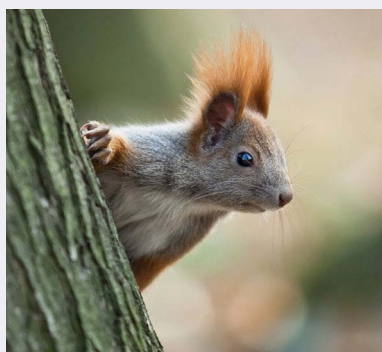
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## 1 Seize the moment

If you have an idea to draw something, don't let it go and be taken by somebody else. Give it life. Use your brain power and block all unnecessary and negative thoughts that try to distract you from your true path. We have this perfect opportunity to start here and now. There is only this very moment in our lives.

## 2 Imagination enrichment

If your thoughts are overloaded with everyday topics such as the latest celebrity news or impending bills, it's advisable to clear your mind and load it with the right topic. Of course, the quickest way to do this is the internet. I review a number of animal photos, paying attention to everything from forms and texture, to colours, lighting and more.

## PRO SECRETS

### Brightness and saturation

I've set the brightness and saturation on my iPad a little lower than normal, which means I end up with a brighter and fresher picture. If the iPad's brightness and contrast are too high, your finished artwork might look a little dark when it's printed out.

Animal photographs © iStock.com/Markanija, Chely, Rafal Olkis

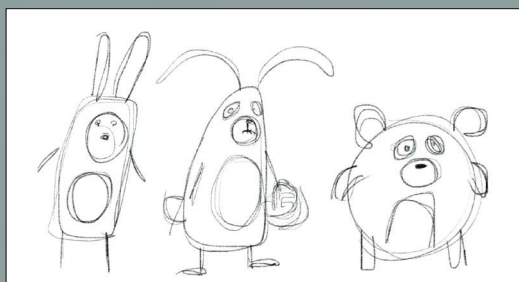


# In depth Procreate skills



## 3 Sketching my ideas

I start with simple geometric shapes, mixing various sizes. This is because the human brain can process images more easily this way. Round shapes express naturalness, tenderness and pleasantness. While sketching I realise that this little rabbit actually wants to be drawn. To ensure that my character isn't just standing around aimlessly, I create an environment where it could happily exist.





**RESOURCES**

## WORKSHOP BRUSHES

**PROCREATE**

**CUSTOM BRUSHES: 3A**

**9 G AIRBRUSH**

**6**

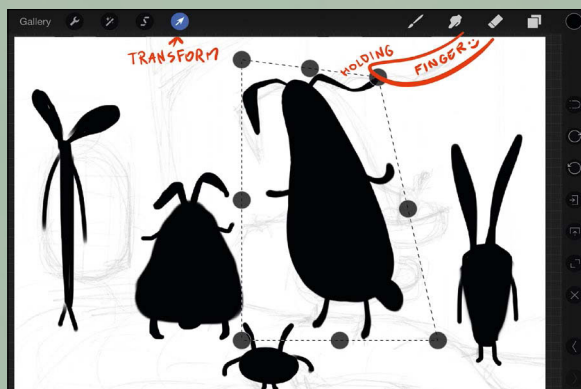
**G FOLIAGE**

**FOLIAGE**

**G FUR**

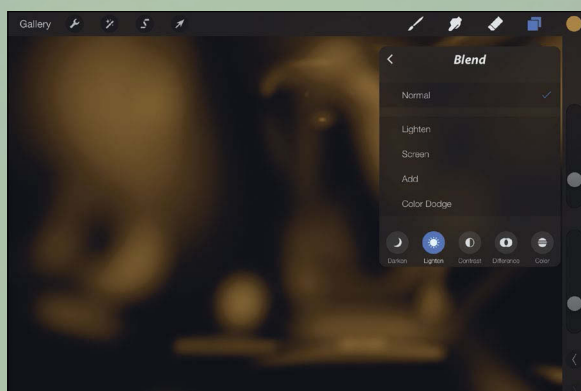
**G FURX**

For the sketch I used the Sketching-HB Pencil. Then I configured an airbrush, which I used for almost everything, by changing its Shape Source. I created a foliage brush and used a custom fur brush for the elderly rabbit.



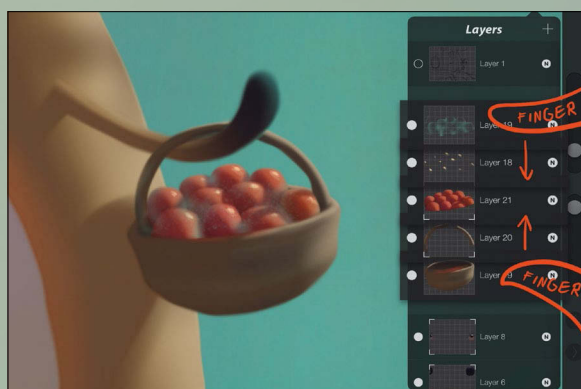
### 4 Varying the rabbit's shape

I always tell myself that if my outline sketch doesn't look good enough, think about the basic shape or shapes. Different shapes can express very different characteristics. It wouldn't be very interesting if a lot of rabbits emerge from the hole, all looking the same. So I make use of the Distort tool. It also comes in handy when altering perspective.



### 6 Lighting considerations

Now that I'm happy with the colours of the main objects, I can start thinking about the lighting. I start by darkening the areas that receive the least amount of light. Normally, this is at the bottom of the painting and areas where objects are close to each other. Because the sky is usually blue, the light from above can also be bluish to some degree.



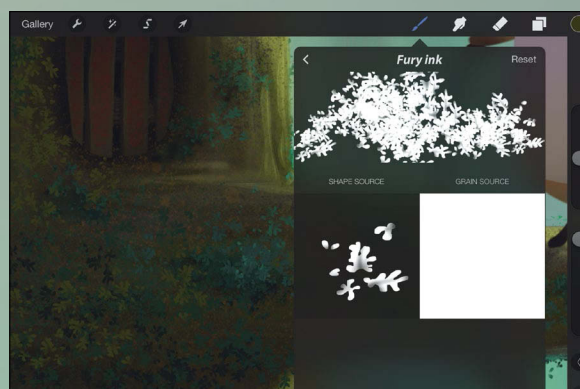
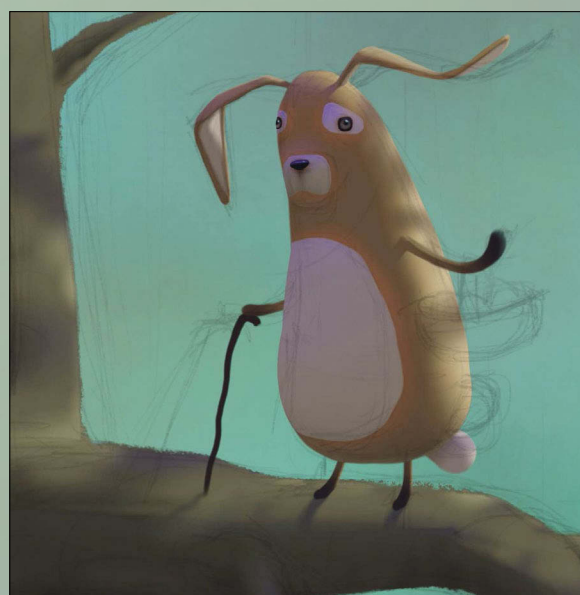
### 7 Layer management

When you're working on an iPad you have to think about layers in advance, because the canvas size and number of layers depend on the type of iPad and its processing power. For example, on my iPad the Procreate app enables me to have seven layers if I'm working at A4 size format. If I want to merge a couple of layers into one, I do it by tapping on them with two fingers.



### 5 Choosing my colours

There are three main areas that will attract the eye: the rabbit, tree and background. I choose my colours by using either a triadic or analog colour scheme. Then I separate out colour tones: here the background is light, the tree is dark and the rabbit is between the two. I want to achieve a balance between big, medium and small objects, and between light and dark.



### 8 Juggle those shapes!

Stepping back to look at the overall picture, it looks like the objects, light and shadows are arranged like a puzzle of geometric shapes. Like an orchestra conductor, our job is to manage all of it so that there's neither too much nor too little of an element. The best example is a rainforest, where everything has its own place. It's nature's way!

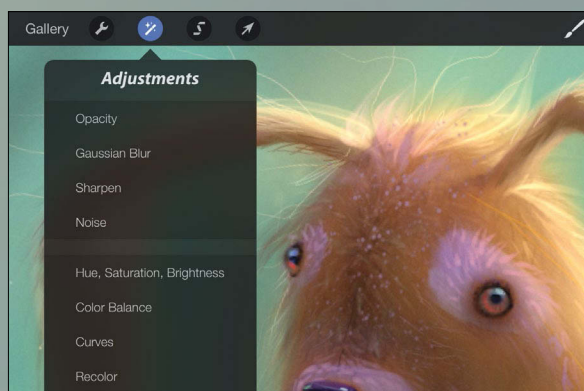


# In depth Procreate skills



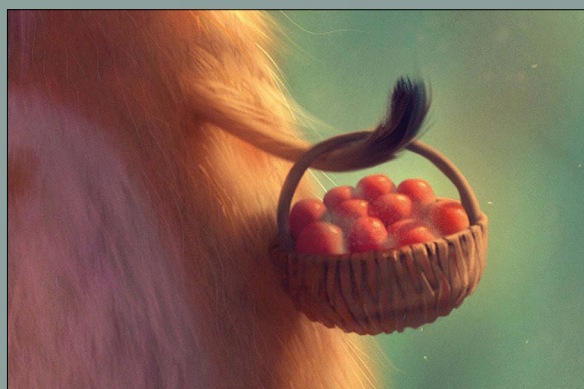
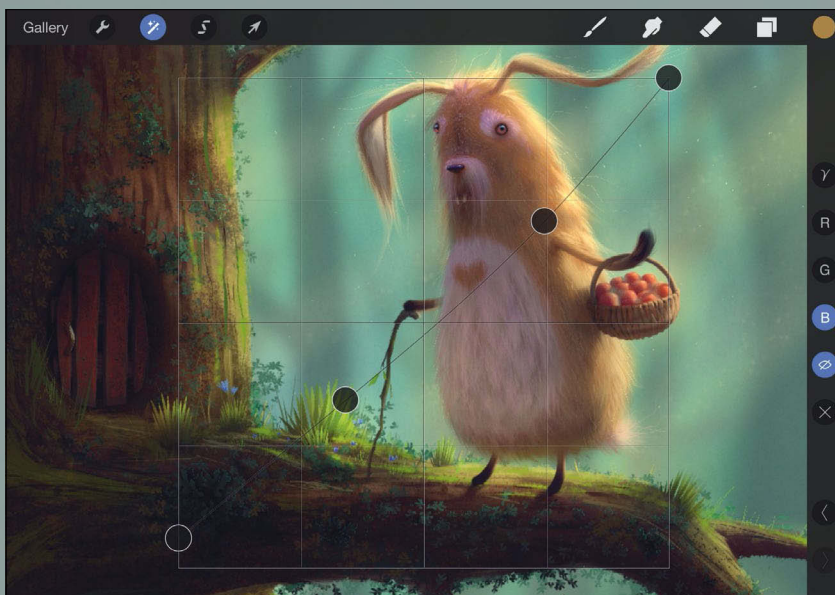
## 9 Conduct the composition

In this picture it's important for me not to have sharp, spiky shapes. Everything has to be clear, soft and natural. While I'm refining the picture, more shapes, colours and their tones appear. And so this part of the painting requires more patience. But I always tell myself not to stick to one part: conduct the whole orchestra and not just one section.



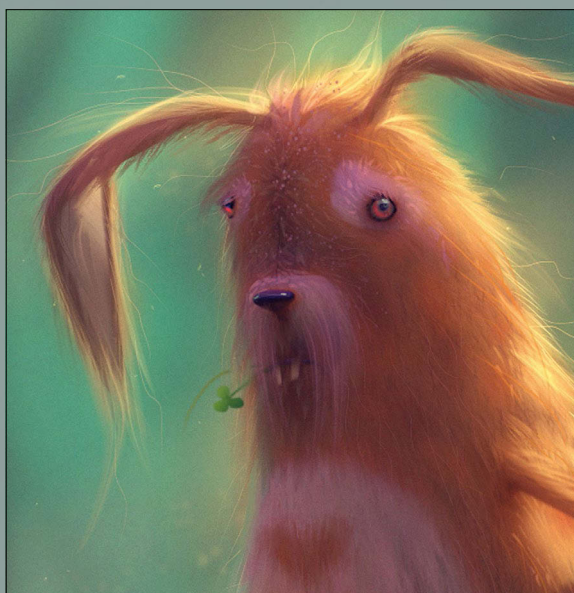
## 10 Finishing up

I often find that as a painting nears the closing stages, my biggest pleasure is putting final touches to it. I create a black layer on top of all the others, change its blend mode to Color Dodge and use a Soft brush to further lighten the lightest areas. Then I take a break from the image for a day or so, before returning to it with fresh eyes.



## 11 Getting some feedback

If you have weak nerves then it's best not to show your work to anyone until you've finished painting. Any critical opinions can seriously affect your motivation. For me, the best judge of my work is my own family. They always give it to me straight! I act on their feedback and add a couple of details that spice up my picture a little. And then it's finished! ●



## PRO SECRETS

### More than one solution

When you start to lose confidence as you draw, ask yourself if the image is developing as you had initially imagined. Then, if you're not sure about the next step, just remember that there's no one true solution. In fact, there are probably countless options. So take a deep breath, select one of them and move on!





*Painter*

# HOW TO OVERCOME CREATIVE BLOCK

## Artist PROFILE

**Don Seegmiller**  
COUNTRY: US



Don is an artist, author and instructor. He's part of the faculty

and coordinates the Illustration Program of the Art and Visual Communication Department at Utah Valley University.  
[www.seegmillerart.com](http://www.seegmillerart.com)

Lacking inspiration? Painter's Mirror Painting tools can help, says **Don Seegmiller**, who also explains its scripting features

**M**y aims for this workshop are two-fold. First, I want to show you how to get more from Corel Painter by demonstrating its Mirror Painting feature. This enables you to paint bilaterally symmetrical objects, such as human heads, butterflies and birds in flight.

The Mirror Painting feature makes it easy to paint both halves of the object at the same time, saving a lot of work. Better

still, it's a great way to break through any artistic block you might be experiencing. It's like painting Rorschach charts and discovering the hidden images within.

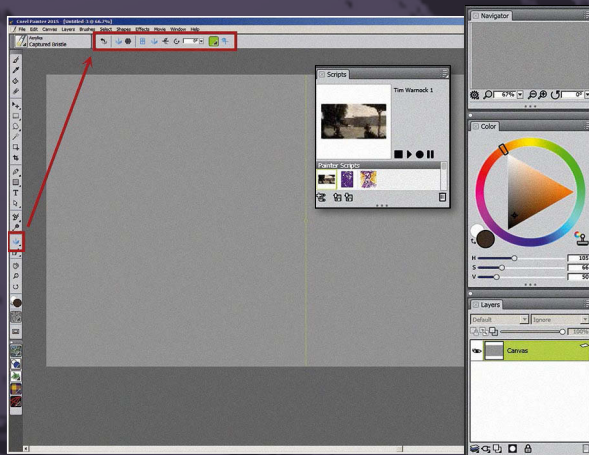
The second feature, its scripting feature, might seem more of a technical side-issue, but I find it extremely flexible and powerful. This is because one of the most valuable and enjoyable uses of Painter scripting is recording your painting process from start to finish and saving the

output as a movie. You can record the creation of any painting and output the script in a variety of different ways – all without the use of an external screen recording program. It's an ideal way of reviewing your painting process and seeing what you're doing well, and what aspects could be tightened up. The recorded script can also be used as an unlimited undo or recovery feature.

Right, let's get going with some faces...

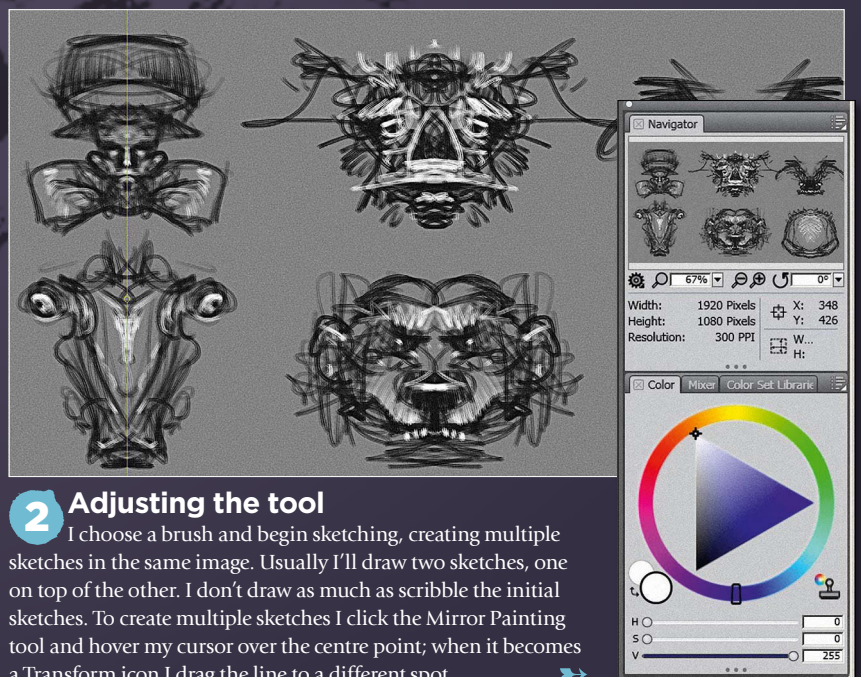


# In depth Beat creative block



## 1 The Mirror Painting tool

Mirror painting is a great way to fight creative block. I doodle small sketches and my mind sees faces and/or figures in the results. These drawings are unexpected, original, and very creative. I toggle on Mirror Painting by clicking the tool in the Toolbox. I tick the Vertical Plane icon in the Mirror Painting property bar. A green vertical line appears, dividing the canvas in half. Various adjustments are available in the Property bar.



## 2 Adjusting the tool

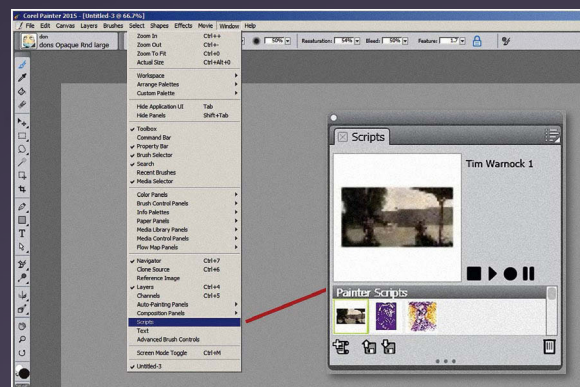
I choose a brush and begin sketching, creating multiple sketches in the same image. Usually I'll draw two sketches, one on top of the other. I don't draw as much as scribble the initial sketches. To create multiple sketches I click the Mirror Painting tool and hover my cursor over the centre point; when it becomes a Transform icon I drag the line to a different spot.





## 3 Numbers matter

I find that producing these sketches break down creative barriers quickly. In this case more are better and I do 20 or more of these critters. The more images I churn out, the more creative they become. And I'm doing them in half the time, of course, thanks to the Mirror Painting tool! I save the individual files. I'll go through all the doodles and check the ones that I like. These sketches can then become refined paintings, and I often use Painter scripts to record the painting process. Here's how it's done...



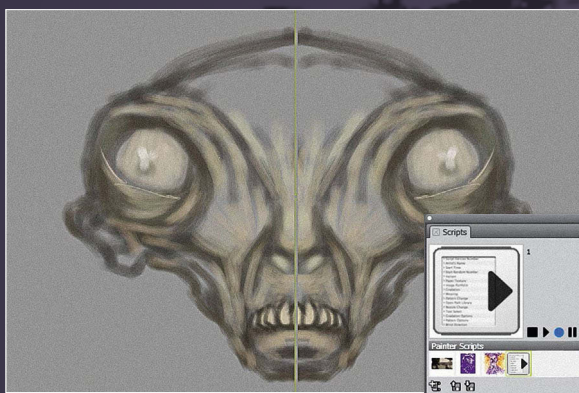
## 4 The Script panel

I click Windows>Scripts, and the Scripts panel appears. This shows a large preview image of the active script, smaller icons of the current script library, and three small icons at the bottom of the panel for creating, importing and exporting scripts. There are also four black buttons: the Stop, Play, Record and Pause controls.

## PRO SECRETS

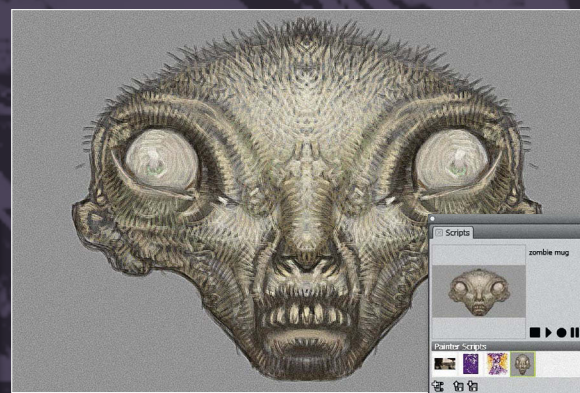
### Pick the right frame rate

For hand-drawn movies I find that about 10-15 frames per second is an ideal setting when saving a movie. It's fast enough that the viewer doesn't become bored, but slow enough that changes and painted strokes are easily seen. Experiment and see what frame rate works best for you.



## 5 Recording the painting

I click the round icon to start recording a new script. A new preview opens, showing a generic script icon. I choose the Captured Bristle variant from the Acrylics brush category and begin painting. I can paint on either side or both sides of the green vertical line, and the stroke is automatically duplicated on the opposite side.



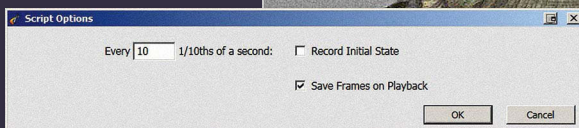
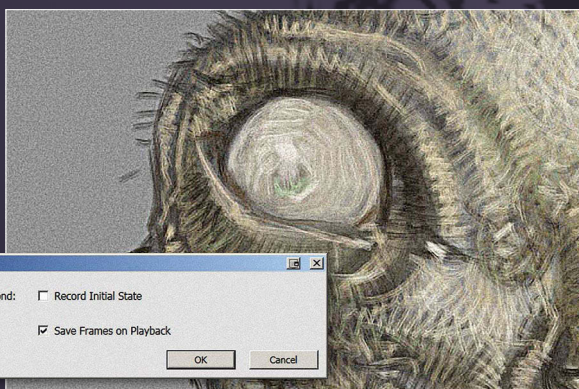
## 6 Stopping and saving the script

When I'm done painting I click the black square Stop icon. In the dialog that appears, I give the script a name and then click OK. The new script is displayed in the preview window and as a small icon in the Script Library. Because it's the active script in the library, it's highlighted with light green.

## Shortcuts

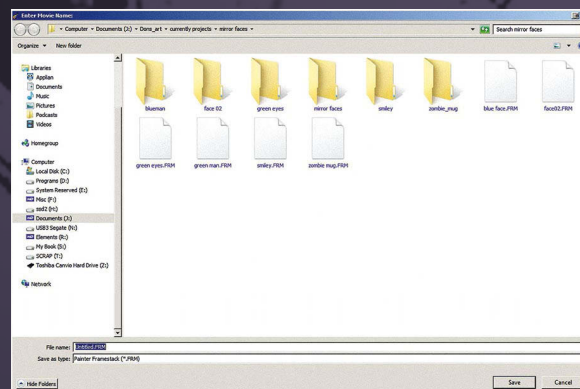
### Freehand or Straight strokes

B or V (PC & Mac)  
Press B for freehand brush strokes or V for straight line strokes.



## 7 Movie settings options

Before I can export my script as a movie I need to make some changes in the Script Options. I tick the Save Frames on Playback box, but leave the frame rate as the default for now unless I want the movie longer, in which case I'll lower the number in the box. Then I click OK to close the options window.

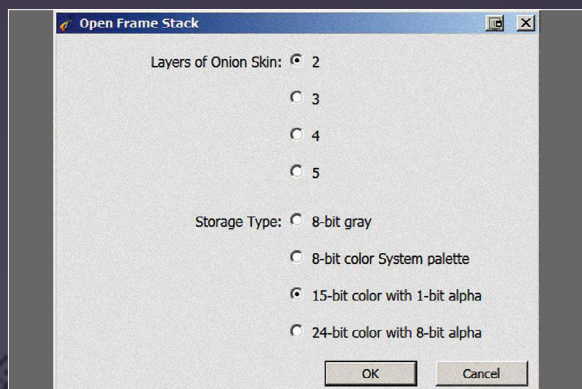


## 8 Exporting the movie

I make sure the script I want to export is active and shows in the preview window, then click the triangular Play icon. In the box that pops up I name the movie and decide where to save it. It's saved as a Painter Frame Stack file. I make sure there's enough room in the destination folder, because these files can become fairly large.

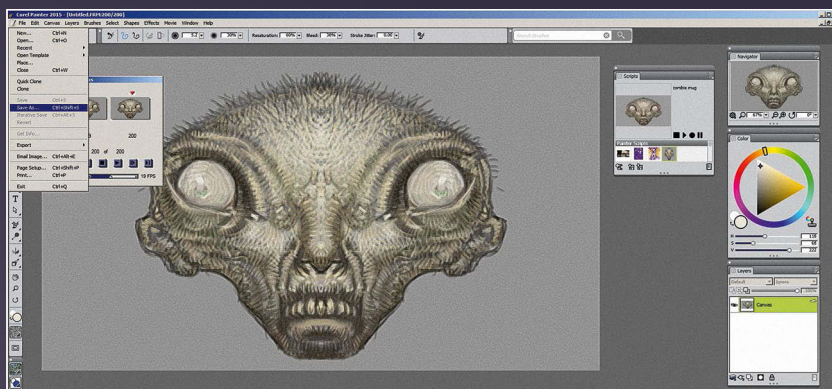


# In depth Beat creative block



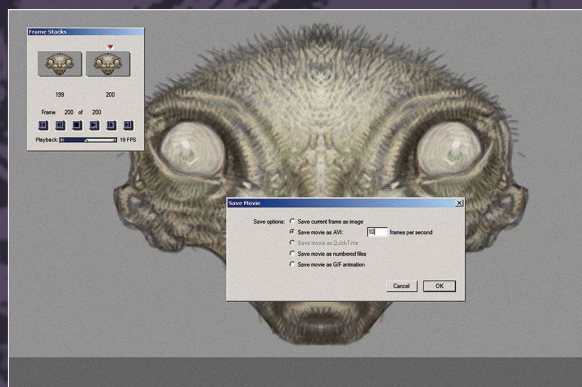
## 9 Opening the Frame Stack

Now I click the Save button, and an Open Frame Stack box appears. There are options for the number of Onion Skin layers visible and the colour depth or Storage Type of the movie. I change the Storage Type to 15-bit colour with 1-bit alpha, which reduces the size of the movie. I click OK and my movie is automatically painted.



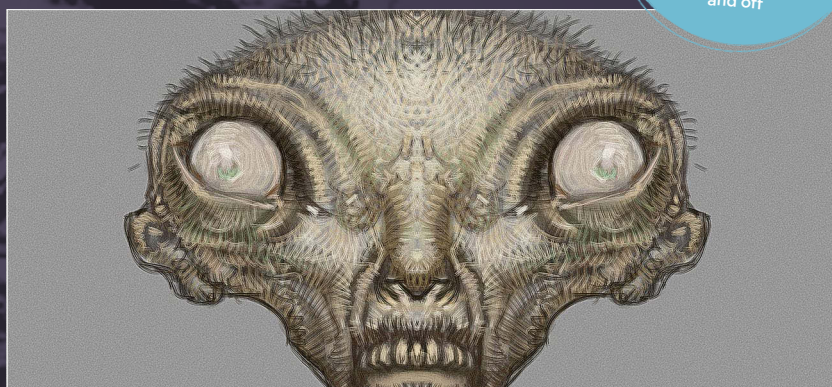
## 10 Previewing the movie

Once my movie has finished painting, the Frame Stacks box shows me how many frames have been created and gives me the option to play the movie back at a different frame rate. I go to the File menu at the top of Painter and choose Save As...



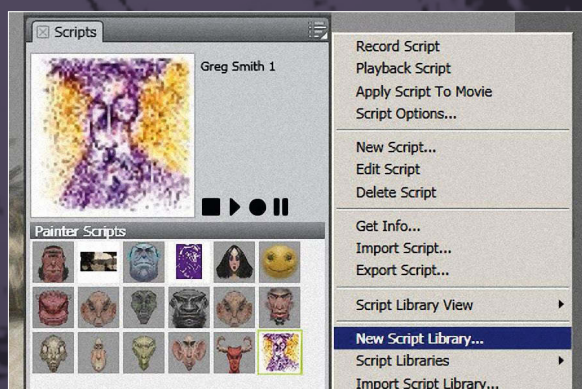
## 11 Saving the movie

The Save Movie box offers five options: Save current frame as image, Save movie as AVI, Save movie as QuickTime, Save movie as numbered files, and Save movie as GIF animation. I usually save as uncompressed AVI movies at 10 frames per second or as numbered files. I find that these options give me the most flexibility using the output movie.



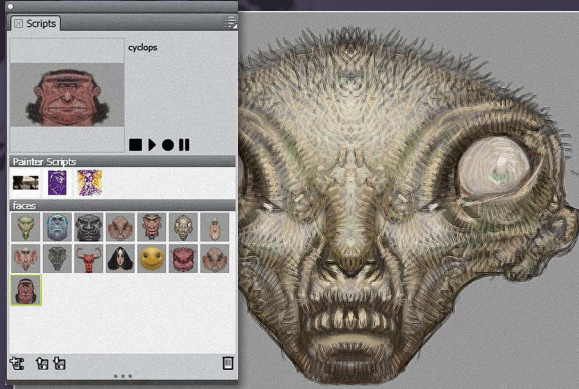
## 12 The final movie

My movie is now complete and ready for any post work, combining, converting and so on. You won't be able to see the Painter interface in the saved movie – all that's recorded is the image itself being painted.



## 13 Creating a script library

Once I've painted a number of different heads I put them into their own script library. This makes them easy to find and share. To create a new script library I go to the top-right menu in the Scripts window and choose New Script Library. In the Save dialog I name my new library Faces and click OK.



## 14 Copying the face scripts

Now I simply drag and drop all my face scripts into the new library. A blue bar and blue arrow appear when the script is successfully placed and I can release my pen or mouse button.

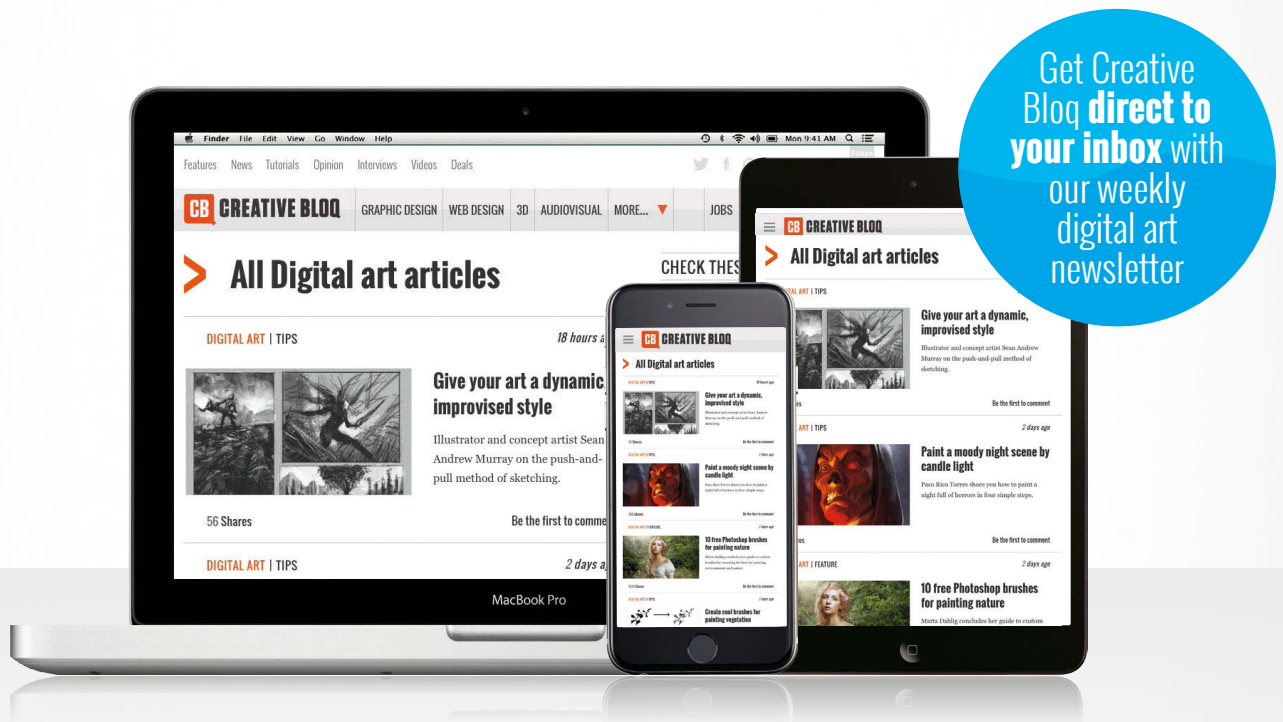
## PRO SECRETS

### Record your starting setup

In the Script Options there's a Record Initial State box. Tick this and the script will use all the program features as currently configured. If the box is unticked the script will only record the brush strokes. This can be useful to test new brushes and the like, but can cause unexpected results if the script is used with program settings different from those in place when the script was recorded.



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# NO.1 FOR DIGITAL ARTISTS ImagineFX Reviews



**Artist's Choice Award**  
Art resources with a five-star rating receives the ImagineFX Artist's Choice award!

The latest digital art resources are put to the test by the ImagineFX team...



**8**  
PRODUCTS  
ON TEST



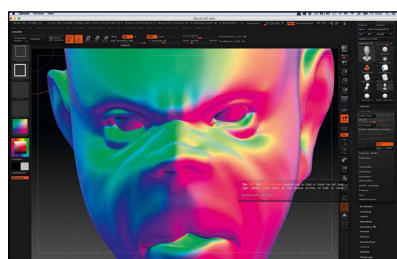
## HARDWARE & SOFTWARE

### 90 Cintiq Companion 2

Take the familiar artistic power of Painter, Photoshop and more with you wherever you go.

### 91 Rebelle

See how Escape Motions has moved on from Flame Painter. Here's a big clue: you're in for a treat!

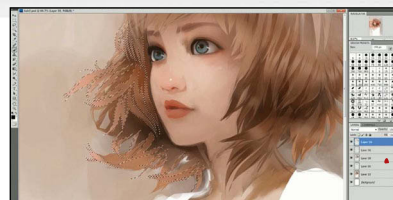


### 93 Layout from Instagram

Now you can generate appealing collages of your favourite photos on your smartphone.

### 93 ZBrush 4R7

We discover if Pixologic's newest release will appeal to 2D artists thinking of branching out.



## TRAINING

### 95 Painting Hair

Character and concept artist Jace Wallace shares his process for creating hair that shines in this short but informative video.

## BOOKS

### 96 New reads

Spectrum 21; Evolution: The Art of Rebecca Guay 1993-2014; Chappie: The Art of the Movie.



RATINGS EXPLAINED Magnificent Good Ordinary Poor Atrocious





MAC  
&  
PC

£1,300 will buy you the Standard version. The top-end, Enhanced version will cost a cool £2,000.

# Cintiq Companion 2

**TOP DRAW** Take the familiar artistic power of Painter, Photoshop and more anywhere you like – even if it's just your regular desk

**Price** £1,300 (Standard edition) **Company** Wacom **Web** [www.wacom.com](http://www.wacom.com)

**U**sually, a review is designed to help you know which from a range of competing products you should choose. That's not really the case here, however, because the Cintiq Companion 2 doesn't actually have any competitors. It's a self-contained Windows computer with the full Wacom graphics tablet features already built in, which can also be used as a 'dumb' graphics tablet when connected to a Mac or PC.

Essentially, you can use this to draw, sketch and paint at your desk hooked up to your main computer, and draw, sketch and paint directly on it while sitting on the sofa or outside. Indeed, it's meaty enough to use as your main computer, especially since you can hook up an external display as well as keyboards, mice and hard drives. The nearest thing it has to a rival is the Microsoft Surface tablet, but this has neither Wacom's heritage nor chops when it comes to rich drawing tools.

Unlike the first-generation Companion (which came in a version that ran Windows but couldn't also be

used as a regular tablet tethered to your Mac or PC, plus one that could do both but was limited to Android when standalone), this all-new Cintiq Companion 2 can be used at a desk as a graphics tablet for your regular computer, but because it also runs Windows, you can use full, familiar

**“The Cintiq Companion 2 doesn't have any competitors”**

versions of Painter, Photoshop and so on when away from your workstation.

There are some additional improvements over the original, too: a higher-resolution screen (although a side-effect is that interface elements are tiny by default), USB 3.0, two more ExpressKeys to speed up your work (customisable, of course, and per-application if you choose), and more.

Generally, it's superb. The drawing surface has a bit of bite, the small gap between the nib and the target

becomes less of a problem as you adapt, it's light and cool-running enough to use on your lap, and it comes with a three-position stand, the wonderful Pro Pen, and a natty protective sleeve.

There are four models and we tested the Standard – and it's not perfect yet. There's still a (probably unavoidable) graininess to the screen, colours are a little muted, and while fine indoors, it's particularly dim for outdoor use. We often triggered the ambient light sensor as we drew with it on our laps, too, dimming the screen. The battery life is a little meagre; we regularly achieved between three and four hours. If you're a Mac user, you might shudder at the idea of using Windows, but mollify yourself by remembering that Windows 8.1 is Microsoft's best OS.

It's a solid investment for digital illustrators who want flexibility. However, if you don't need to use it away from your desk, you could save money and purchase the £800 Cintiq 13HD touch, or benefit from a bigger drawing area with the currently-on-offer £1,600 Cintiq 22HD touch. ●

## DETAILS

### Features

- 13.3-inch screen
- 2,560x1,440 resolution
- 72 per cent Adobe RGB colour gamut
- 2,048 levels of stylus pressure, 40 degree tilt, and multi-touch
- Six ExpressKeys and a four-position Rocker Ring
- 2.9GHz Intel Core i5 processor
- Intel Iris 5100 graphics
- 8GB RAM
- 128GB SSD
- Includes Pro Pen and case, three-position stand and carry sleeve

### System Requirements

**PC:** Attached PC must run Windows 7 or later, HDMI output (or adapter)

**Mac:** Attached Mac must run OS X 10.8 or later, HDMI output (or adapter)

### Rating







The screen proved disappointing when used outside, putting a dampener on potential plein air studies.



The battery-free Pro Pen features two customisable side buttons.



The updated Companion features six ExpressKeys, compared to the four of its predecessor.

## Rebelle

MAC & PC

**ESCAPE PLAN** See how Escape Motions has moved on from Flame Painter and the like

**Price** £27 **Company** Escape Motions **Web** [www.escapemotions.com](http://www.escapemotions.com)



**E**scape Motions' software is practically an art form unto itself: Flame Painter software generates fire so realistic you could stick it in your fireplace on a crisp winter's day, and feel the benefit. Meanwhile Amberlight, an extension of Flame Painter, creates wonderful X-ray-esque sculptures of light and shadow. Rebelle marks a departure from these abstract painting tools and a maturation for Escape Motions.

Rebelle is the company's first attempt to emulate real-life materials and mediums rather than creating mind-blowing patterns of fire and light. As such, it encroaches on a similar territory to Corel's Painter in its digital simulation of sloppy watercolours and acrylics. Painting with its tools feels natural and organic, and you can unleash your creativity with a selection of customisable brushes and colours.

So far, so Painter – albeit without the hefty £315 price tag. But where Rebelle really gets interesting is in its hyper-real features to alter your painted artwork. The Blow tool simulates your breath on the canvas, so the medium expands and clumps together. Meanwhile, the Tilt control moves surplus paint in the direction you specify; when used wisely this can



Check out the authentic acrylic brush strokes on Rana Dias' Iron Man portrait.

add a touch of dynamic speed or plummeting gravity to your images.

And then there are tools for drying or wetting the canvas, smudging and blending paint, and of course an eraser to undo your mistakes. Some may think these features are a little gimmicky; however, we feel that they help to give the program a unique identity.

With Rebelle, Escape Motions has created a smart, competitively priced painting program that adds just enough to a well-worn formula to make it work. More importantly, though, is the company's move away from its singular, abstract software and into the mainstream: the variety of brushes on offer suggests that this could become a frontal assault on Painter et al. Watch this (saturated) space. ●

### DETAILS

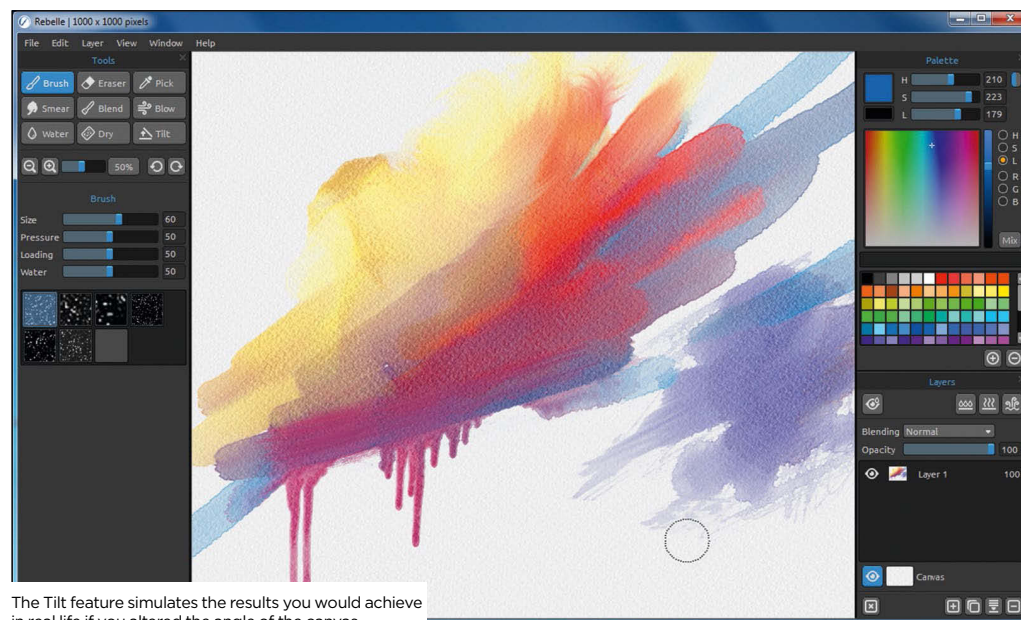
#### Features

- Smear, blend and tilt canvas controls
- Unique watercolour algorithm
- Paint, wet and dry brushes
- Color Picker utilises a special mix mode
- Paper textures
- Unlimited layers with 23 layer blending modes
- Wacom tablet support
- Commercial license
- Blow tool
- PNG, JPG, BMP and TIF image support

#### System Requirements

**PC:** Windows XP or above, Intel i3 or equivalent AMD processor, 4GB RAM, 50MB hard disk space, Open GL graphics card with 1GB RAM  
**Mac:** OS X 10.7 or above, Intel i3 or equivalent AMD processor, 4GB RAM, 50MB hard disk space, Open GL graphics card with 1GB RAM

#### Rating



The Tilt feature simulates the results you would achieve in real life if you altered the angle of the canvas.



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## Layout from Instagram

ios

**SNAP UP** Generate interesting collages of your photos

**Price** Free

**Company** Instagram

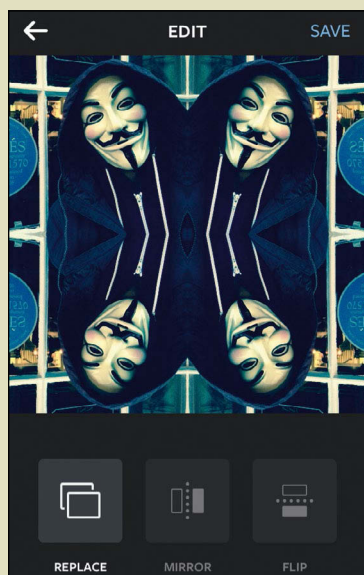
**Web** [www.instagram.com](http://www.instagram.com)

**RATING** 

Layout enables you to bring together multiple pictures in your iPhone's photo album to create collages of images. Instagram and Hyperlapse users will be familiar with the slick interface design. Open the app to start selecting up to nine photos from your camera roll, and previews of custom layouts are updated live on the screen. A Faces filter helps to drill down to pictures of people only, while a Photo Booth option means you can snap photos in-app.

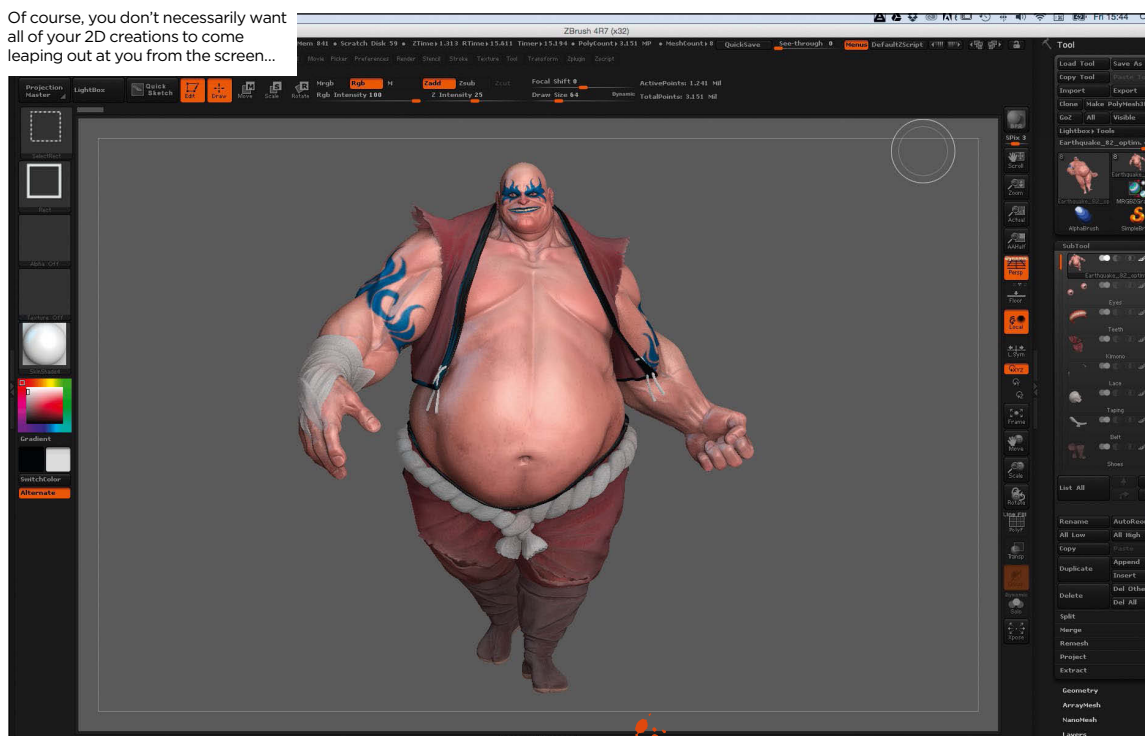
Tapping a layout takes you into the edit screen, where you can drag photos to rearrange, pinch to zoom or adjust frame sizes, offering a decent amount of customisation for creating inspirational mood boards.

Yet it's the flip and mirror options that provide the real artistic excitement, enabling you to create abstract, symmetrical or just plain weird images. Finished collages are saved and shared via the usual channels. Some may feel limited by the nine picture limit and lack of framing options – and accessing individual photo albums would be nice – but this is a neat, free addition to the Instagram scene.



You can create surreal, abstract scenes by using the program's Flip and Mirror options.

Of course, you don't necessarily want all of your 2D creations to come leaping out at you from the screen...



## ZBrush 4R7

MAC & PC

**SEVENTH HEAVEN** We discover if Pixologic's newest release will appeal to 2D artists thinking of branching out...

**Price** \$795 (single user license) **Company** Pixologic **Web** [www.pixologic.com](http://www.pixologic.com)

**A**rtists wanting to move from 2D into the third dimension are faced with a raft of decisions. There's usually a hefty financial outlay at the end, so you need to get this right.

Are you looking for a solution to help with environments where you can paint over a blocked-out world, ensuring that your perspectives are correct? Or do you feel the need to create high-quality finished renders entirely in 3D? At the other end of the spectrum you may just want to add a little depth to your flat artwork. Pixologic believes that it offers a tool for all of the above, with ZBrush 4R7.

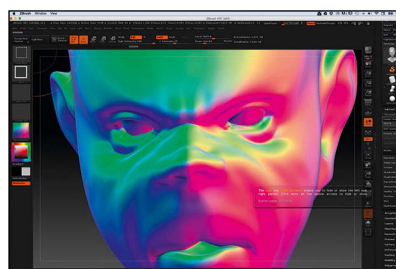
ZBrush has a wealth of tools and abilities for many kinds of work, but it has stayed true to its origins of being a

2.5D app, so if you want to add some impasto to your digital paint then it can do this with ease, enabling you to adapt light sources as well as media.

Even so, the user base for ZBrush has become a hardcore group of 3D artists working across the creative industries, from jewellery designers to film concept artists. This, in part, is due to its unorthodox but intuitive interface. In use ZBrush is very different from other 3D software, so if you feel you may develop this side of your work keep that in mind, because you'll need to learn yet more interfaces if you move on to other programs.

Although ZBrush is an odd beast, it's easy to get to grips with, and is powerful to boot. The modelling tools mean less switching across to other programs: it's evolved into a fully featured polygon modeller. Adding fine detail and replicating pieces to generate interest is simple with the new Instancing tools, and if you need to generate a high-quality render there's a new plug-in to send your project to the (not included) KeyShot render engine.

In summary, confident artists will get a lot out of this version of ZBrush – especially if they're keen to expand their creative skill set.



The new DynaMesh tool, akin to sculpting with clay, enables you to create interesting characters quickly.

### DETAILS

#### Features

- Digital sculpting
- Nanomesh and dynamesh for details
- Keyshot bridge
- Procedural noise
- Fibremesh for hair and grass
- ZSphere for easy basemesh creation
- Assorted symmetry tools

#### System Requirements

**PC:** Windows Vista or newer, P4 or AMD Opteron or Athlon 64 CPU, 1,024MB RAM, Wacom or Wacom compatible pen tablet, 1,280x1,024 monitor resolution  
**Mac:** OS X 10.7 or newer, Intel CPU, 2048MB RAM, Wacom or Wacom compatible pen tablet, 1,280x1,024 monitor resolution

#### Rating





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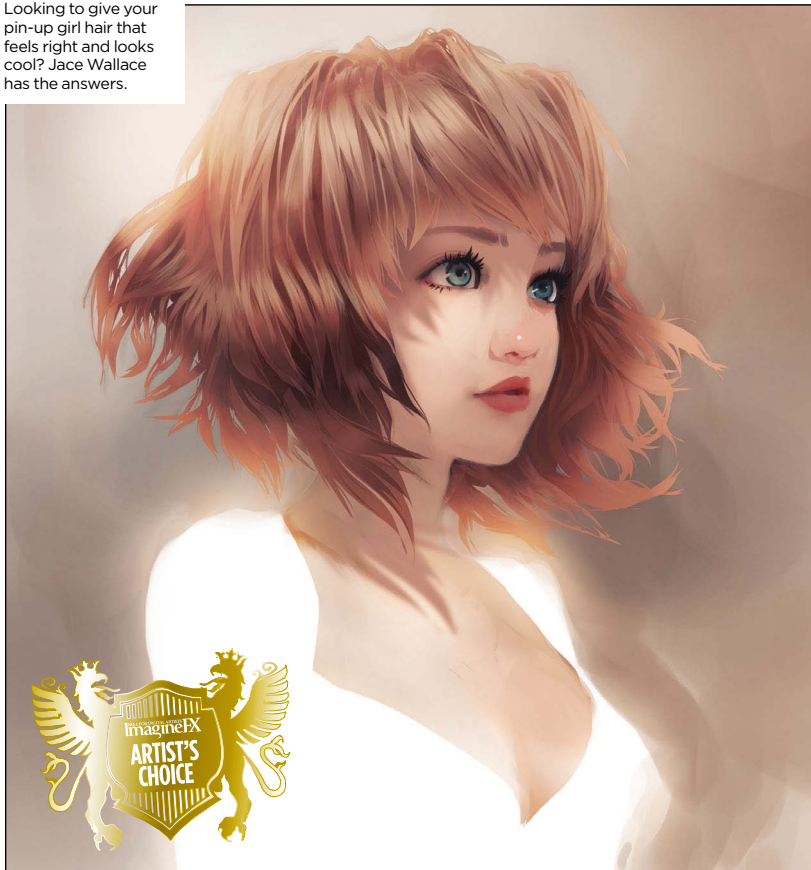
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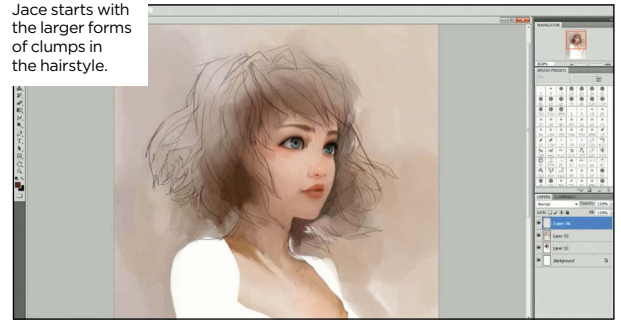
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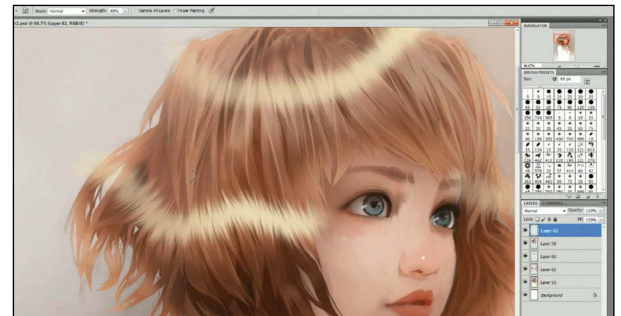
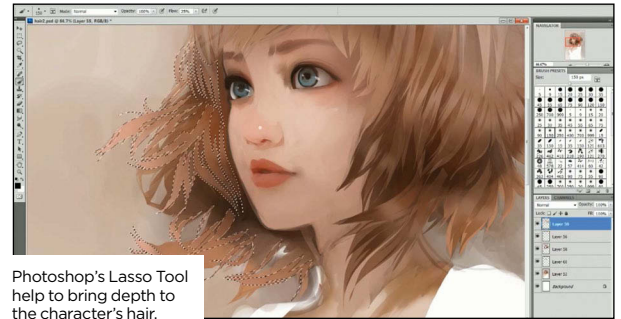
Looking to give your pin-up girl hair that feels right and looks cool? Jace Wallace has the answers.



Jace starts with the larger forms of clumps in the hairstyle.



Photoshop's Lasso Tool help to bring depth to the character's hair.



The highlights added towards the end are made quickly with the help of Smudge and Layer Masks.

# Painting Hair

**OUT-STRANDING** Character and concept artist Jace Wallace offers a short but in-depth look at his process for creating hair that shines

**Publisher** Jace Wallace **Price** \$5 **Format** Download **Web** [www.gumroad.com/wakkawa](http://www.gumroad.com/wakkawa)

**T**here's a revolution taking place. Massive industry sectors such as music and books, which used to require a middleman – a record company or publisher – to sell your work are now open to individuals to connect directly with their audience.

Video training may be a much smaller sector, but it's subject to the same effect. James Gurney and Patrick Jones are perhaps the most visible of the wave of self-publishers, steadily building up their own catalogues of in-depth training. Jace Wallace takes a different approach in Painting Hair, his first self-published video. It's a more spontaneous, less-formal take on training, covering a topic narrow in scope but with broad relevance: how to paint hair that's convincing and cool.

Jace narrates over a speeded-up screen-capture, showing his whole process, from base tones to highlights. He starts by working with the larger forms of clumps within the hairstyle,



## DETAILS

### Topics covered

- Layering the tones
- Interaction with the face
- Adding strands
- Adding highlights
- Modifying the background for punch
- Refining the hair silhouette

### Length

24 minutes

### Rating



then gradually adds more detail until he's introducing individual strands as finishing touches.

Don't be fooled by his laid-back drawl: there's some serious knowledge on display here, as he shows how his methodical process helps him build up the multi-layered look that brings depth to hair. Although the process is quite straightforward, Jace's narration is full of insights, such as how the colour temperatures of skin and hair's shadow areas differ, or how you can adjust your background to give each part of the hairstyle more punch.

Painting Hair may only last 24 minutes, but it's something you'll want to replay over and over to study the process. It helps to turn a task that many artists find challenging into something that feels much more achievable. Jace has also thrown in the Photoshop brushes he uses and the original PSD file for deeper study. For just \$5, it's a bargain that should be part of every artist's training library.

## ARTIST PROFILE

## JACE WALLACE

Jace is a character and concept artist, based in Utah. He graduated from the famous Ringling College of Art and Design in Florida with a BFA in illustration. His highest-profile professional gig has been a three-year spell at Electronic Arts, producing concept work for the Sims franchise. The artist is active in the online art community, offering frequent live streams of his working process, as well as



Photoshop document downloads. Painting Hair is his first recorded training video to date.

[www.wakkawa.tumblr.com](http://www.wakkawa.tumblr.com)





## Spectrum 21

**RAINBOW COLOURS** The greatest, annual, printed artists' exhibition is still going strong after more than two decades

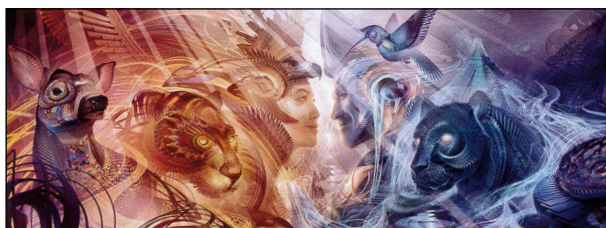
**Editor** John Fleskes **Publisher** Flesk **Price** £30 **Web** [www.fleskpublications.com](http://www.fleskpublications.com) **Available** Now

**E**ven after more than 20 imagination-packed years of providing one of the finest and far-reaching platforms "for imaginative work in all its forms, without pretension and without prejudice", the Spectrum organisation, now headed by John Fleskes, still offers artists and art lovers a genuinely crucial, one-stop snapshot of the landscape of contemporary fantastic art, year by year. And the 21st offering is equally as engrossing and entertaining as any other year before it.

What Spectrum does so well is present fantasy in its entirety. This collection isn't all bright lights and happy smiles. It explores the nightmares as well as daydreams that contemporary artists envision: perfectly posed pin-up next to battle-



Android Jones's I-Believe was printed on a new 'Silverada' canvas, giving the print a pearlescent metallic finish.



hardened warriors. If it's engaging, full of ideas, and depicted with skill, you'll find it here.

Naturally, there are fantasy favourites – sword-wielding barbarians, and majestic dragons – but the majority of 21 is charged by incredibly personal fantasy. This is evident in the editorial gold award going to a dreamy, instantly recognisable Tran Nguyen piece. It's in Eric Fortune's solitary nighttime scenes, in Fionn Meng's soft surrealism.

It may be a cliché to talk about pictures telling a story, but that's what this collection is: a storybook, for those who have the time and inclination to stop, and look, and imagine. What beast is that which has the antlers of a reindeer, tusks of an elephant and tail of a snake, and why does he look so amused? Where is that black rabbit in the Edwardian dress headed to? Who trained those cats to turn a pitbull into a semi-aquatic mode of transport?

You probably get the picture – if you take our meaning. You can dip into Spectrum 21 with the intention of a quick flick through, and then see the sun go down, leaving you dizzy in the dark, with hours lost to a host of wonderful, non-existent worlds.



Raoul Vitale's Second Breakfast depicts the remains of the trolls who tormented Frodo's uncle, Bilbo.

The 2015 instalment covers every Gold and Silver winner, from comics to book covers to advertising to concept art, and the particularly arresting dimensional sculptures. There's also a short but heartfelt tribute to the late Ray Harryhausen, insights into the contest's judging and judges, and a feature on Star Wars artist Iain McCaig.

Perhaps most inspiring of all the text elements, however, is the stirring Year In Review from John Fleskes himself, which celebrates the achievements and usefulness of the Spectrum family, and its promise that, "We will continue to leave the door unlocked where all can enter".

**RATING**



# Evolution: The Art of Rebecca Guay 1993-2014

**WHAT A GUAY** The artist who's largely celebrated for her work with Marvel and World of Warcraft presents her art without comment

**Editor** Rebecca Guay **Publisher** Self-published **Price** N/A **Web** [www.rebeccaguay.com](http://www.rebeccaguay.com) **Available** Limited copies

**N**o matter how avid a digester of art books you may be, it's still disconcerting to pick one up and find an almost complete absence of the written word.

This collection does contain one page of context-free praise from artists including Holly Black, Greg Ruth and Mike Mignola ("the way she weaves patterns through things, that's the magic stuff"). But otherwise, there's no intro for those new to Rebecca's work, no insider views, and not one caption.



Rebecca Guay's book has almost no words – perhaps a step too far in letting the art do the talking.



There's something slightly off-putting about an art book that's entirely devoid of text, but it's clear why this deluxe publication has been created this way. It's the result of a Kickstarter campaign backed by the artist's existing fans, and Rebecca's clearly decided that her paint brush has provided all the expression she needs.

Mike Mignola was right: the composition of these fantasy paintings

is exquisite. In fact, every element of the book is beautiful: every naked form is unblemished, every absent gaze a vision of perfection. If pure, perfect fantasy excites you, grab one of the few remaining copies from Rebecca's site. The artist tells us that she'll consider reprinting her book if there's demand for it. We suspect there will be.

**RATING**

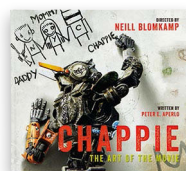
# Chappie: The Art of the Movie

**HUMANOID BOOGIE** This art-of book presents the design work behind the recent film, but infuriates rather than inspires...

**Author** Peter E Aperló **Publisher** Titan Books **Price** £25 **Web** [www.titanbooks.com](http://www.titanbooks.com) **Available** Now

**N**eill Blomkamp's films have a gritty, dirty industrial aesthetic all of their own. Which is a good job in the case of Chappie, as it's a megamix of better films – notably Short Circuit, Robocop and even Frankenstein.

The film's critical shrug doesn't promise huge sales for this rather drab, straightforward tie-in art book. The eponymous robot's grimy steampunk design (plus the other robots, many of which seem similar to Robocop's ED-209 look) would normally justify a book



Some different colour treatments for the film's hulking robotic enemy.



examining the skills of the team who brought it to life. Unfortunately, this publication highlights the film's rather unadventurous design approach: robots, guns, vehicles and even characters somehow blend into one. Concept art shouldn't look this dull.

Meanwhile, numerous photos of junk yards, on-set snaps and Hugh Jackman shooting guns are accompanied by text quoting filmmakers who have no

idea what a turkey they've brought to life. At least the images are shown large on the page, in theory making closer inspection possible.

All this is presented in a Titan template so familiar as to scream 'cut and paste'. It all adds up to a book for which the phrase 'niche appeal' would be an understatement.

**RATING**



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**ImagineFX**  
PRESENTS



# FANTASY

*illustrator*

## HOW TO CREATE PIN-UP ART WITH A CLASSIC TWIST

Fiona Stephenson paints vintage-looking art using oil-on-canvas techniques **Page 106**

### This issue:



**100 FXPosé Traditional**  
The best traditional art revealed.



**104 Creative Space**  
We visit Drawing From Film.



**112 Sketching animals**  
Brynn Metheney draws a bear.



**114 First impressions**  
Nathalie Rattner talks pin-ups.



## FXPosé *Traditional*

SHOWCASING THE FINEST TRADITIONAL FANTASY ARTISTS

 **Ken Meyer Jr**  
**LOCATION:** US  
**WEB:** [www.kenmeyerjr.com](http://www.kenmeyerjr.com)  
**EMAIL:** [kenmeyerjr@yahoo.com](mailto:kenmeyerjr@yahoo.com)  
**MEDIA:** Watercolour, acrylic, ink



Ken has been an artist for over 30 years, working in many industries from ad agencies and government contracts to comics, games and book covers. His primary medium is watercolour, but lately his work has included acrylic and mixed media.

"My subject choices depend on the job, but I've done a lot of horror. I don't have a predilection for it, but I do love dramatic lighting, which applies to this genre," he says.

The California native draws inspiration from a range of artists, including Michelangelo, Jeff Jones, Bob Peak and Barry Windsor-Smith, as well as the noir-lit illustrations of Frank Miller.

### 1 ANIMA DJINN

Ink, 20x30in

"This piece was done for a private client, and is a reimagining of a well-known Magic: The Gathering card that I did. The original Djinn was male, and I thought it would be a nice switch to make the character female. The idea is based on a line in a Joni Mitchell song, Anima Rising."

### 2 AN EYE FOR AN EYE

Watercolour, 20x30in

"This is one of my most popular paintings. I painted it for a class, for an upcoming convention, and as a comment on 9/11. It also appeared on the cover of a comic book collection from Caliber Comics and made it into the Spectrum art annual."

### 3 AT REST

Watercolour, 10x20in

"This was a commissioned piece for a writer friend, and it's one of my favourite paintings. It came quite easily, which is always a great surprise."

### 4 MASKS

Watercolour, 30x15in

"This was painted for an album cover but, wouldn't you know it, the band broke up before they could use it! Up to that point, it was one of the most detailed pieces I had done."







## IMAGINEFX CRIT



"Ken says he loves dramatic lighting, but the intensity of colour and richness of detail in his paintings have just as great an impact. No matter how exotic the subject matter, Ken makes it feel credible."

Claire Howlett,  
Editor



**Sam Guay**

LOCATION: US

WEB: [www.samguay.com](http://www.samguay.com)

EMAIL: [samguayart@gmail.com](mailto:samguayart@gmail.com)

MEDIA: Watercolour, acryla-gouache



Stealing essence from dreams and travels, Sam's strange encounters have built themselves into complex, mythical, watercolour worlds. "The most frequent question I'm asked is, 'What's the story behind this? I want to know more about this character,'" Sam says. "I'm always brewing these stories, and I'm beginning to write them out to accompany my illustrations."

Literature, poems, folklore and even spiritual symbolism found in the cards of the Tarot have provided inspiration for the illustrator. "Visually I'm influenced by many artists that focus on pattern or line and maintain an odd or otherworldly essence," she reveals: "Arthur Rackham, Sulamith Wulff, Klimt, Mucha and Moebius to name a few."

**IMAGINEFX CRIT**



"There's a distinct flavour of Mucha in Sam's work, but the textures seem more meaningful and integral rather than just decorative Art Nouveau touches. Tender succeeds in sending a shiver down my spine!"

**Daniel Vincent,**  
Art Editor

**1 TENDER**

Watercolour/acryla-gouache, 11x17in

"This piece is based on a story I was told, and it struck a personal chord with me. I wanted to capture something between trust and fear: vulnerability."

**2 EIGHT ARROWS**

Watercolour, 15x18in

"I was given my first Tarot deck when I was 15 and one of my favourite cards is the Eight of Wands, which I interpret as swiftness, clarity and divine inspiration. This is my own depiction of that card."

**3 ONEIRONAUT'S BOX**

Watercolour, 16x20in

"I did this painting at the Illustration Master Class, and what started off as a small inspiration from a museum artefact now has an elaborate story behind it. I'm doing more work based on these characters and their stories."







## SUBMIT YOUR ART TO FXPOSÉ

Send five pieces of your work, along with their titles, an explanation of your techniques, a photo of yourself and contact details. Images should be sent as 300DPI JPEG files.

**Email:** [fxpose@imaginefx.com](mailto:fxpose@imaginefx.com)  
(maximum 1MB per image)

**Post:** (CD or DVD):  
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ImagineFX  
Quay House, The Ambury  
Bath  
BA1 1UA, UK

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# Creative Space



**HEY YOU!**  
Are you a part of  
a regular art class or  
group? Email us at  
[mail@imaginefx.com](mailto:mail@imaginefx.com)  
if you want to  
feature here!

Films shown are selected  
due to their artistic vision,  
so students have expertly  
shot imagery to work from.

## DRAWING FROM FILM

We zoom in on Lewes, in East Sussex, southern England, to talk to  
**NICK BUSH** about his uniquely cinematic approach to life-drawing classes

**N**ick Bush started Drawing From Film (DFF) five years ago while at art school in Glasgow, on a big blackboard in his bedroom.

From this experimental venture, Nick pitched his unique life-drawing class idea to project manager at The Depot in Lewes, East Sussex and began weekly meet-ups at this independent old brewery-turned-cinema.

Subsequently, his vision has drawn enough attention for a second series of film-drawing salons in Herne Hill, south London. "So far in this series we've drawn from The Lavender Hill Mob, The Passion of Joan of Arc, Wallace and Gromit,

Tampopo, and La Belle et le Bête," says Nick. "I choose films that I have a curiosity with and want to learn more about them, by visually dissecting them," he says.

The DFF evenings invite people of all levels to come together to draw and learn from film. During the evening a specially selected film is projected and Nick pauses it between eight and 10 times at specifically chosen moments, for the class to draw from. The stills are up for three or four minutes, which gives the students time to make their sketches.

"The emphasis in the classes is on peer-to-peer learning. I encourage people to look and learn from one another and



Students bring their own drawing materials, from pencils, inks and pads to digital tablets.

to talk about their work. As an organiser I'm really encouraged by seeing others using film to help express their own ideas," Nick adds.

"I choose the stills, but the artist's individuality comes out on top through the drawn mark. Film is often a mirror to our and other people's societies. Our drawings are taken home, and the ideas can be re-expressed in a different form."



**Drawing From Film is held weekly at The Depot, Lewes, East Sussex. Nick has also just started a new series of weekly**

**DFFs in London and Newhaven. For more information visit [www.lewesdepot.org](http://www.lewesdepot.org), or contact Nick at [nickbush40@gmail.com](mailto:nickbush40@gmail.com).**



## KEEPING IT REEL

DFF's speed-sketching classes have produced an array of characterful art, including these drawings from 1984's *Stranger Than Paradise*

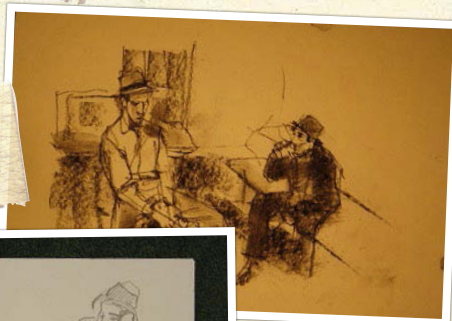


Eileen Swanson's interpretation of Jim Jarmusch's cult, deadpan comedy.



Eva and Eddie, the two main characters, are captured in Penny Jones' sketch.

Gill Lipson's sketch of Richard Edson's character, Eddie.



Here Peter Bushell has used charcoal to illustrate characters Eddie and Willie.



Some students bring tablets to class - here's Rue Asher's scene.



Gabrielle Lord adds some colour to the black and white film by using green paper.



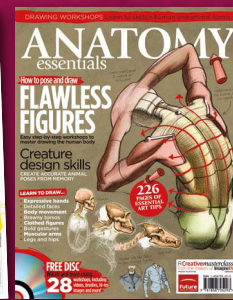
Stylistic shots offer interesting images to sketch from, as Michael Munday shows here.

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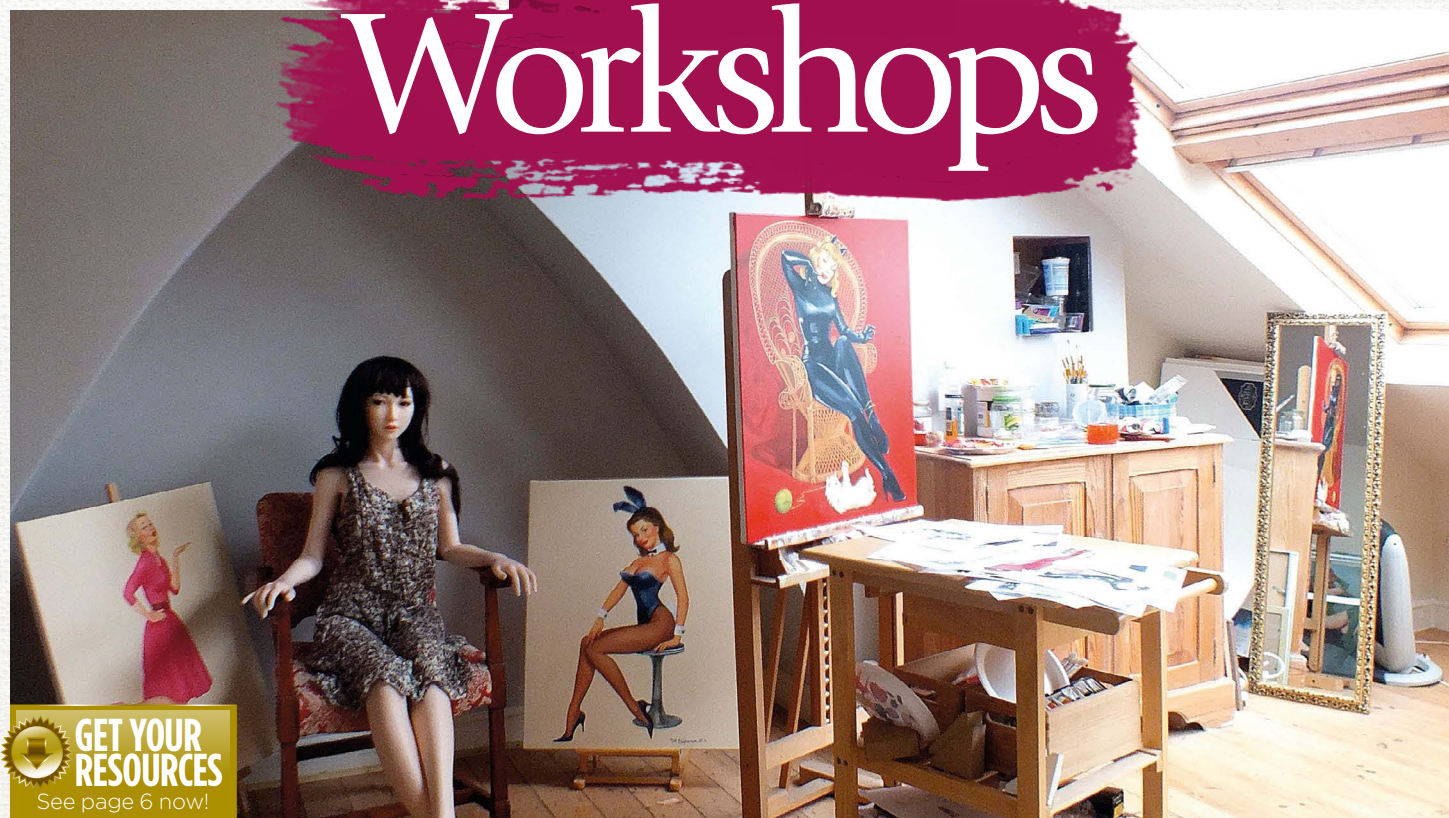
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# Workshops



*Oils*

## TAKE A CLASSIC APPROACH TO PIN-UP

**FIONA STEPHENSON** shows you how to create vintage-looking pin-up art using traditional oil-on-canvas painting techniques

**W**orking in oil can be tricky. However, the flexibility you have working into wet paint and the resulting vibrant colours outweigh any problems.

I taught myself to oil paint by copying traditional pin-up artists from the 1950s, so my methods may not be correct but the end result will look reasonably authentic. The mannequin is useful for getting the clothing to look right, establishing where the creases are, where the light falls and so on. Your painting will be more convincing if you give these details some time.

Pin-up is light-hearted, not cynical, so bear this in mind when deciding on a pose. A classic pin-up pose typically has delicately arranged hands and demurely positioned legs – it shouldn't look sleazy.

### ARTIST INSIGHT

#### TAKING PHOTOS

**I have a Fuji Finepix HS25 camera, which I use to photograph the mannequin and other things I need to complete the artwork. I can't work without reference, so photography is crucial. It also helps to update clients on how the work is progressing.**

I'm always eager to get painting, so I often rush the preparation. This has its pitfalls: here, as you'll see in the workshop when a last-minute decision to include a ball of wool puts me under pressure, especially after the red takes days to dry. The more decisions you make early in the sketching process, the less you'll need to alter later and the more time you'll save.

My studio maximises the light. It's crucial when painting skin tones for pin-ups to have natural light rather than a daylight bulb. It's disappointing when you spend hours painting what you think is a creamy skin tone, only to discover the next day your colours look cold. The final thing I do is take my painting to a professional photographer who specialises in 2D artwork, which gives me a high-resolution image to pass on to my clients.



**Fiona studied illustration at art college before becoming a letterer and colourist for comic books. She's been painting pin-up art for around 10 years and her commissioned work is mostly for advertising, although one of her paintings has featured on a DC Comics cover. You can see more of her pin-up art at [www.fionastephenson.com](http://www.fionastephenson.com).**



## MATERIALS

### PENCILS

■ Royal and Langnickel sketching set  
Farrel & Gold graphite set

### PAPER

■ Cartridge paper

### CANVAS

■ Winsor & Newton stretched cotton canvas 762x610mm, medium grain surface, triple coated

### BRUSHES

■ Golden Taklon Value brushes with rubber grip, sizes 2, 4, 6, 8, 14 and 5.08cm for background. Types: Shaders, Liners, Wash

### OIL PAINTS

■ Daler Rowney Georgian range

### QUICK DRYING MEDIUM

■ Winsor & Newton alkyd white  
■ Winsor & Newton liquin original



## 1 Setting up the doll reference

I use a life-size mannequin to help with the general pose. The photo is useful for lighting and reflections. If the clothing isn't convincing then the painting won't be successful. I'll put in details such as her hands later.

## 2 Create a pencil sketch

I'm drawing with a 6B pencil on thin cartridge paper. I erase areas to make highlights. The purpose of the sketch is to make alterations and to be sure that the composition works. I'm sure you're aware that what looks good in a photo doesn't always work as a sketch.



## 3 Tracing the image on to canvas

I print out a large version of my sketch and trace it on to canvas using carbon paper to save time. I also photograph my own left hand making a claw-like gesture. The original hand resembled a washing-up glove – which doesn't say delicate and demure in anyone's books!

## 4 Raw umber acrylic line over blue line

The blue line is difficult to see, so I paint over it with acrylic raw umber. This is because acrylic will dry quicker than oil. This part of the process is just a guide, so the line doesn't have to be perfect.



## 5 Underpainting the face and hair in oil

I always start with the face. I'm loosely blocking in with a size 8 brush – the detail will come later. I predominantly use chrome yellow, cadmium yellow, cadmium red, cadmium red deep and raw sienna to create warm skin tones.

## 6 Underpainting the catsuit

The figure's catsuit will eventually be black, so I'm underpainting in cobalt blue so that the black won't appear flat and dull. I always mix my oil paint with liquin to aid drying time.



## 7 Background underpaint

I paint a wash of burnt umber and cadmium red light for the background colour. I paint in thin layers, gradually building up strength and detail. I've decided my colour scheme will be predominantly black, red and creams.

### MATERIALS TIP

#### CANVASES

I always buy canvases in bulk. They cost so little that way, and hence there's no need to make your own.







## 8 Starting the catsuit and continuing the face and hair

I continue to build detail on the face and hair. I stop when I feel something has been achieved and wait for it to dry. Using paynes grey I work on the catsuit, adding red and raw sienna to build depth.

## 9 Tackling the catsuit look and chair

I mix in alkyd white (which is another aid to faster drying times) to create highlights and shine on the PVC of the catsuit. I refer back to my original photo regularly, because it's essential to get this right. I then start to apply raw sienna and white wash to the chair.



## 10 Background colour and shadow

I continue to build up the background colour and shadow behind the chair. I'm beginning to have concerns that the chair will dominate, so I paint over the wicker with raw umber and red, which I hope will make it recede.

## 11 The chair proves troublesome...

Despite my best efforts, the wicker chair is still proving to be problematic. I'm constantly changing brush sizes and trying to introduce interesting detail into the object, such as where the woven bands intersect, while at the same time not allowing the chair to be the feature of the scene..It's not easy!

### ARTIST INSIGHT

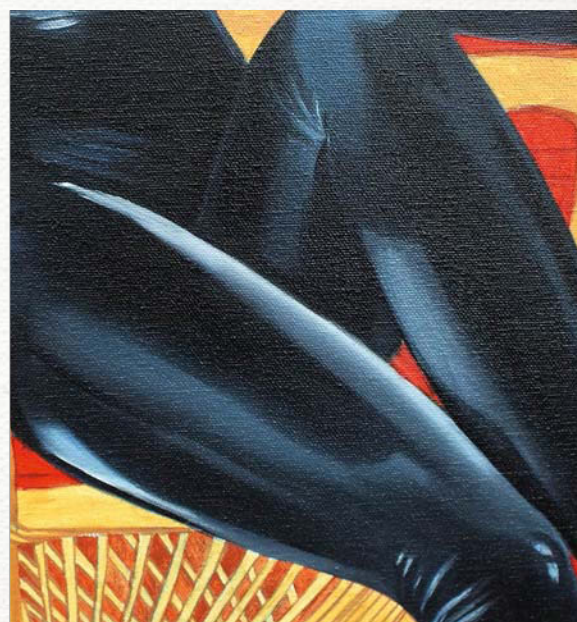
#### NETWORKING AND MANAGING

I don't have an agent, so I work hard to raise my profile on social media and at events such as comic conventions. I also license my art to companies, which gets my artwork on unusual products and in interesting places.



## 12 Background colour and PVC reflections

I use white to work on the PVC reflections, which gives them more detail. I also decide to apply cadmium red without liquin to the background to achieve a vibrant colour. This may take an age to dry.







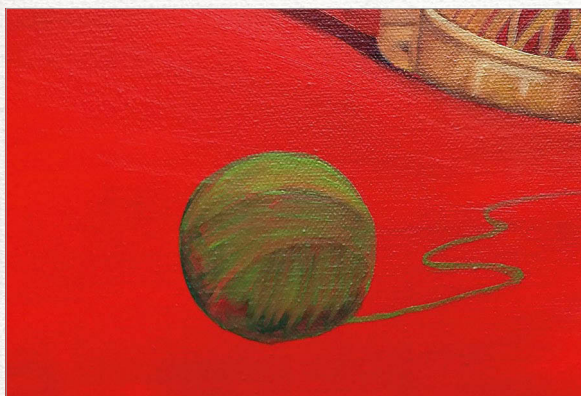
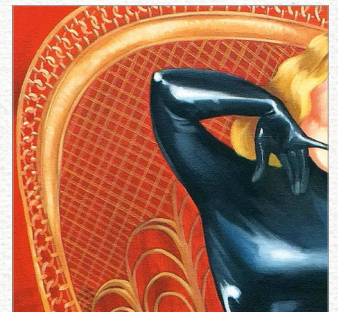
## VARNISH TIP

### DRYING ADVICE

Liquin not only aids drying time, it also gives your oil painting a gloss, so there's no need to apply varnish.

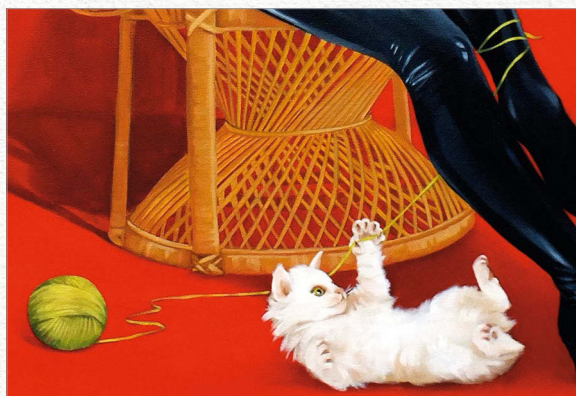
## 13 Finishing those details – the chair, kitten, hair and eyes

After a frustrating wait of five long days for the red background to dry, I can finally put my finishing touches to the figure's hair and her pet kitten. I've changed the woman's eyes to green so they match the kitten's, and the face and chair details are also completed.



## 14 Last-minute decision

I decide to paint a ball of wool to make the composition more playful. It must have been in my subconscious when I did the sketch, but it's taken a while to register. I start with a quick green underpaint for the wool.



## 15 Final background coat and wool

I mix cobalt blue with chrome yellow for the wool, in part because this colour matches the eyes. I also freshen the background with a wash of cadmium red and cadmium red deep mixed with liquin. I'm using a large brush to eliminate brush marks. And that, as they say, is that. I hope you enjoyed reading about my painting process! 🍷

## ARTIST INSIGHT

### PACKAGING MY ARTWORK

I work mostly for the US and Canada, so packaging artwork safely is important. I use foamboard, which is strong but light, and polythene bags to protect the art from any moisture. I insure all my artwork, and this is factored in when giving out quotes.



## Pencil

# SKETCHING BASIC ANIMAL SHAPES

**BRYNN METHENEY** starts a new series by showing how working from general to specific is an effective technique for drawing animals

**D**rawing animals is the first step to designing your own fantasy creatures. Nature has an amazing variety of solutions, shapes, colours and sizes to solve the challenge of survival. You'll find that drawing and studying animals will yield more exciting and unique ideas to your creature design.

I always begin with broad gestures and light pencil marks when starting a sketch. I'm only trying to find the animal's gesture, so I tend to work quickly. This is

especially key when drawing from life, where animals move about as you draw.

I like to use a harder lead pencil or broad lead pencil, depending on how large I'm working. The harder lead keeps my stroke light. Using my whole arm to draw, I sketch through the forms.

Animators tend to use this technique and I've found it adds energy to my drawings.

From here, I'll build up my animal sketch by finding the muscle groups. I'm able to identify and memorise where these groups lie, based on the body plan of my

### MATERIALS

- Caran D'ache
- Grafwood pencils: 2H, HB and B
- Kneaded eraser
- Acid-free sketchbook paper

### Next month

**Tips on animal skeletal structure**

subject. Quickly adding in a bit of value and suggested form, I can give weight and depth to my sketch. Only now do I suggest some detail. However, there are more animals to draw and this technique can yield fast and effective results. Time to move on to the next beast!

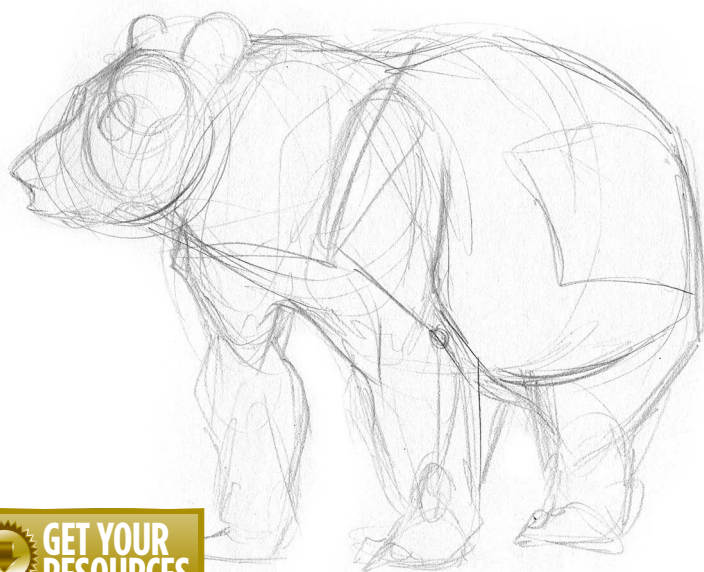


*Brynn specialises in creature design, fantasy illustration and visual development for film, games and publishing. She lives*

*and works in Oakland, California.*

[www.brynnart.com](http://www.brynnart.com)

*I keep my arm loose so I can move quickly. This is the messy stage where things don't have to be right!*



**GET YOUR RESOURCES**  
See page 6 now!

## 1 Create a light sketch

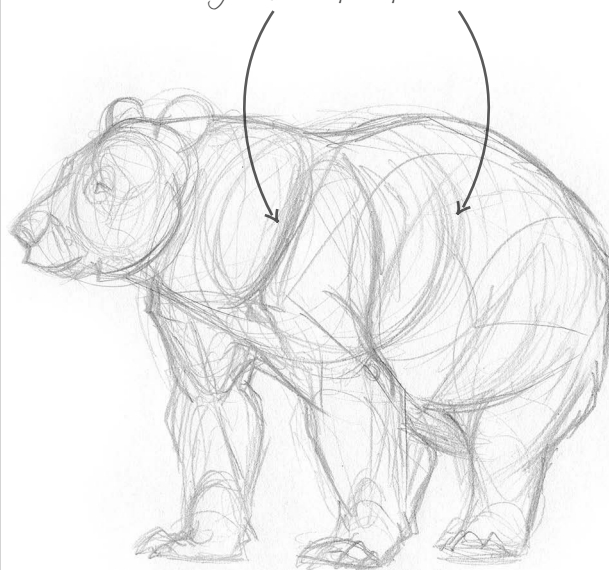
I begin with a light sketch of a bear. I don't want to make any solid marks or bold lines yet, I'm just finding the shapes of the animal's form. I will break it into a wire skeleton and shapes to start. This is the foundation of my study.

### DRAWING TIP

#### CONSIDER CONTOURS

**Think how a line would wrap around the animal's forms. This will help with volume and perspective.**

*I'm building up the form with repetitive, fluid strokes to keep the drawing loose and full of motion.*

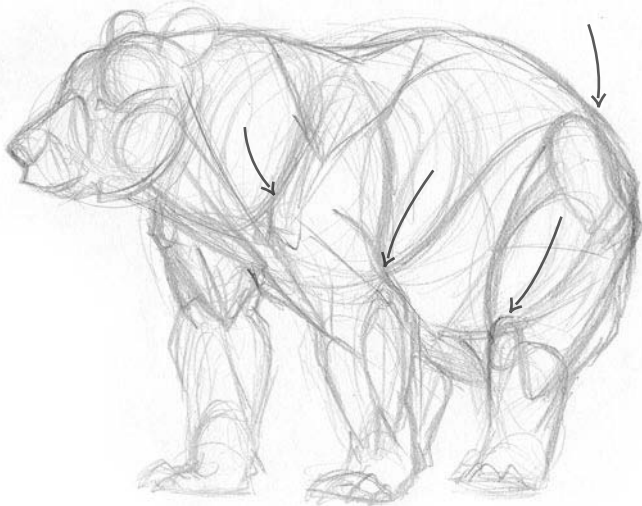


## 2 Drawing through forms

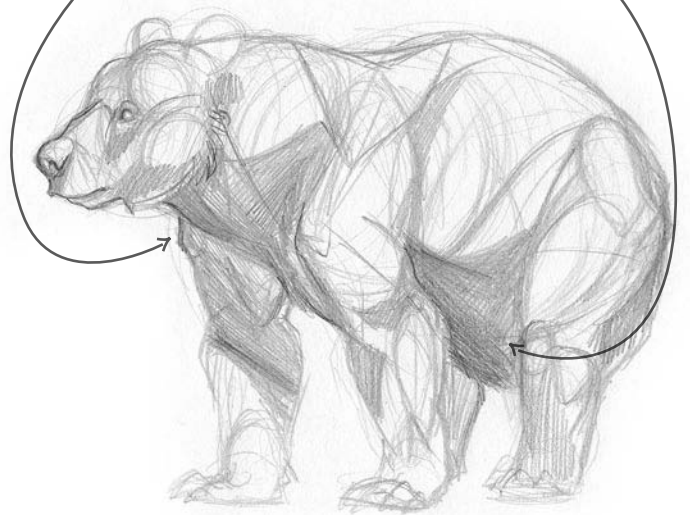
As I begin to build up my drawing, I'll draw through forms. This means that I'm not worried about forms covering each other, but rather I begin to see through them. This helps to keep the drawing fluid and keeps me aware of where the forms are overlapping in space. I'm also looking for landmarks, such as the scapula and knee caps, to help me locate the anatomy of the animal as it develops on the paper.



Locating the joints and major muscle groups helps to keep the sketch grounded and accurate. This can help with fur placement and rendering later on.



Adding in some value can help to turn the form. I'm imagining a light source from above the bear.

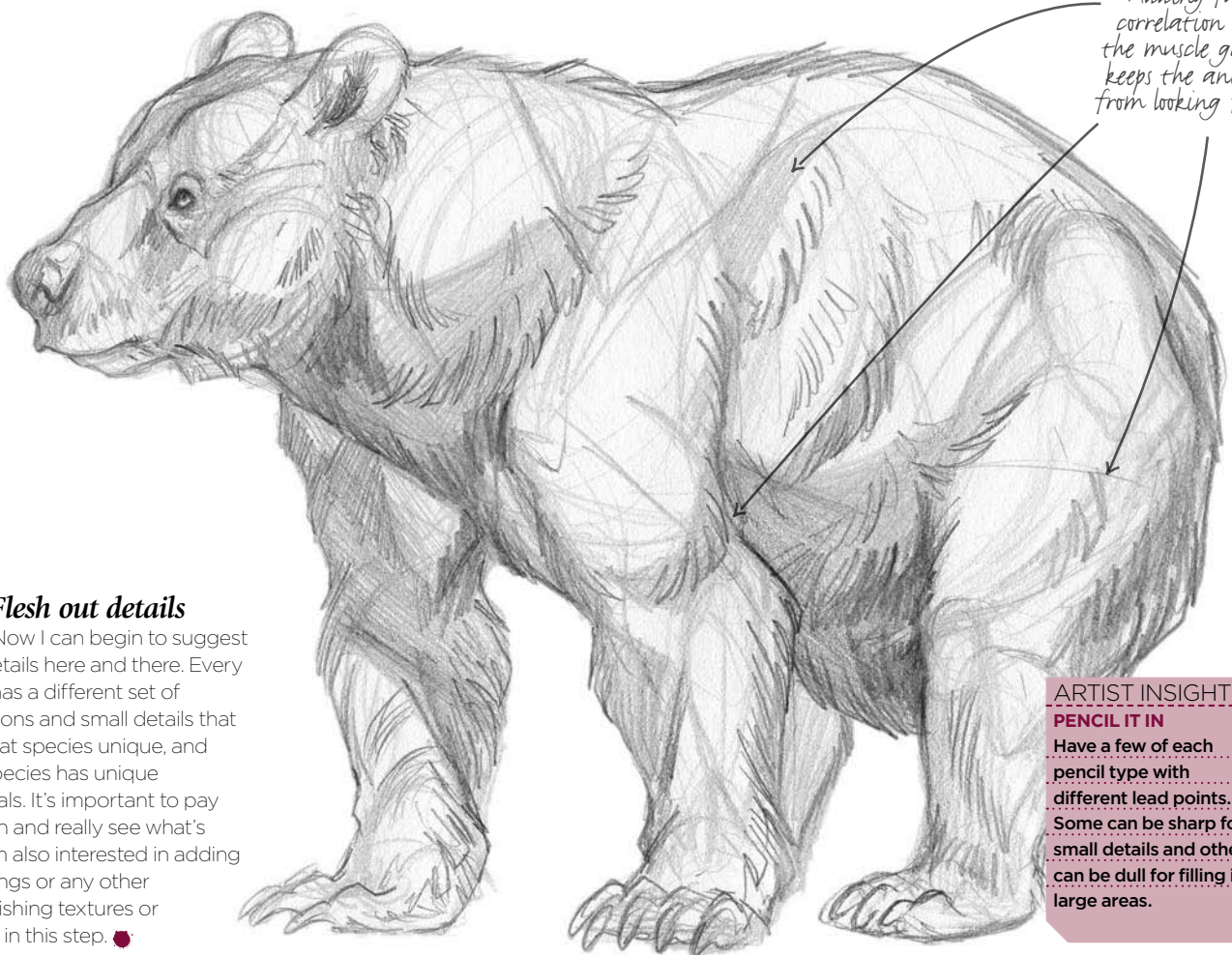


## 3 Finding the muscle groups

This is where my experience in drawing real-life animals frequently comes to help. I'm able to locate and find a variety of different muscle groups based on both my previous studies and memory. However, I'm always sure to really look at my subject so as not to miss out on what's actually in front of me.

## 4 Introducing form and value

Now that I've got a solid blueprint in place, I can begin to add in some quick values. This is where heavier lead comes in handy. I tend to alternate from HB and B lead, but you can use what you're comfortable with. I'll draw with these heavier pencils to nail in those lines, and flesh out the forms of the muscle groups, too.



Adding fur in correlation with the muscle groups keeps the animal from looking flat.

## 5 Flesh out details

Now I can begin to suggest a few details here and there. Every animal has a different set of proportions and small details that make that species unique, and every species has unique individuals. It's important to pay attention and really see what's there. I'm also interested in adding in markings or any other distinguishing textures or features in this step.

### ARTIST INSIGHT

#### PENCIL IT IN

Have a few of each pencil type with different lead points. Some can be sharp for small details and others can be dull for filling in large areas.



# First Impressions

✧ *Nathalie Rattner* ✧

There's no doubting how art and culture nurtured Nathalie's creative talents...



**Where did you grow up, and when did you realise you had a talent for creating art?**

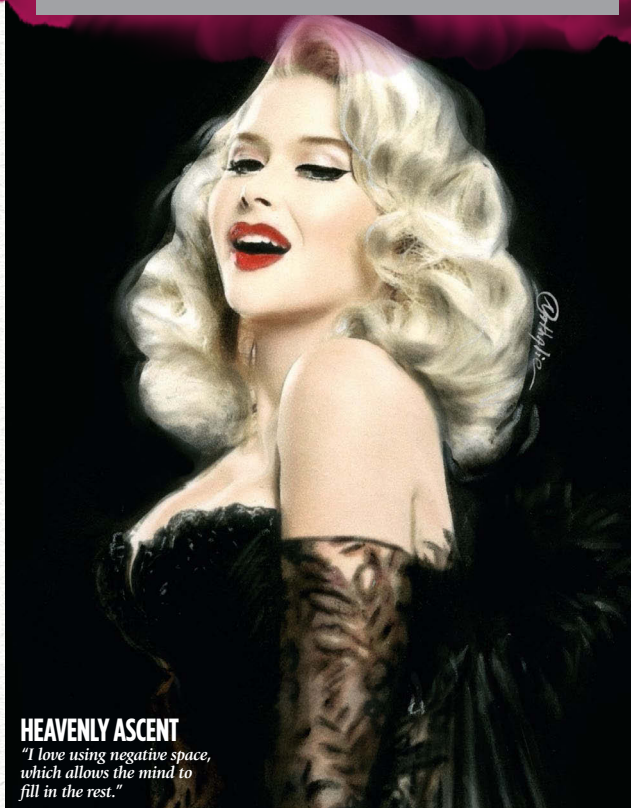
I grew up in Calgary, Canada. I always felt artistically inclined, but it wasn't until I was in my 20s that I felt like I had any sort of talent for painting.

**Did your upbringing influence your style of painting?**

Absolutely. My parents made art and culture a priority. I danced with Alberta Ballet until I was 16. I also studied flute and piano, which helped to train my mind for my style of painting. I put a lot of thought and time into picking just the right poses for my models and into developing a flow and rhythm in the pieces, both of which are critical for me in creating successful pieces. My exposure to different elements of design gave me an appreciation for highly detailed things and taught me the importance of visual cues.

**Did you slowly gravitate towards pin-up art, or did one image push you in that direction?**

I experimented for many years with different styles and genres. As a child, I always thought I would end up as an



**HEAVENLY ASCENT**  
"I love using negative space, which allows the mind to fill in the rest."

“As a child, I always thought I would end up as an animator for Disney”

animator for Disney. For as long as I can remember, I have had a strong connection to vintage movies and the look of pin-up girls, but it wasn't until an artist friend suggested that I should try my hand at pin-up art that I thought of making it my speciality.

My first pin-up piece was of the lovely model Bernie Dexter, who was so gracious to let me use a photo her husband took as reference, even though I was an unknown artist at the time. While painting that piece, I felt everything click: the piece came together so well that I knew I had found the right path as an artist.

**Have you been inspired by any of the 'classic' pin-up artists, such as Olivia de Berardinis or Gil Elvgren?**

Yes, of course. It doesn't get better than Olivia, Petty and Elvgren when it comes to pin-up art, though my main influences have always been Degas, Rene Gruau, Manet and Toulouse-Lautrec.

**What have been the highlight of your career so far? Any low points?**

There are many highlights to choose from. One of the best was working with a model who had gone through some rough times and hearing how being painted by me had made her feel beautiful and self-confident for the first time in years. Hearing that my work with someone has left such a positive mark on their life is a joyous experience.

One of the low points was having my original art stolen by a gallery.

**Are your painting techniques evolving?**

By leaps and bounds. When I look back, I can see how far my technique has come even in the past few years. I'm always experimenting with new mediums, brushes and techniques to push my style and achieve new heights in my work. A few years ago, I came across a new brand of pastels, called Pan Pastels, which completely changed the look of my work and what I could achieve in each piece. I've recently started to dabble in acrylic, which has led to a new shorthand style that I've been excited to explore.

**What's the most important thing that you've taught someone?**

I would hope that if you asked someone to whom I've given advice, the most important thing I've imparted to them would be to believe in themselves and in the amazing things they have to add to the world.

**And so what advice would you give to your younger self to aid you on the way?**

I was always so concerned with perfection when I was younger, and the thought of letting someone down by not doing a perfect job was a constant source of anxiety. I would tell myself that imperfection is the key to creating something of beauty that resonates with the viewer. By letting go, happy accidents can occur that will lead you to the greatest ah-ha moments and improvements in your work.

**How would you sum up your work, in under 10 words?**

Classic elegance wrapped up in an air of simplicity.

*Nathalie's pin-up work has an international following, and you can see more of her paintings at [www.nathalierattner.com](http://www.nathalierattner.com).*



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- JOHN HOWE, *Concept Designer, THE LORD OF THE RINGS Film Trilogy*

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